

# REBEL: 30 Years of London *FASHION*

*Sponsored by* Alexander McQUEEN

# LARGE PRINT GUIDE

the  
DESIGN  
MUSEUM

# CONTENTS

<b>REBEL: 30 Years of London Fashion .....</b>	<b>003</b>
<b>COLOUR EXPLOSION .....</b>	<b>005</b>
<b>ALEXANDER MCQUEEN: THE STORY OF TAXI DRIVER .....</b>	<b>016</b>
<b>ART SCHOOL .....</b>	<b>031</b>
<b>START-UP CULTURE .....</b>	<b>055</b>
<b>CLUB SCENE .....</b>	<b>063</b>
<b>BACKSTAGE PASS! .....</b>	<b>093</b>
<b>THE SHOW .....</b>	<b>127</b>
<b>CHANGE-MAKERS .....</b>	<b>149</b>

# REBEL: 30 Years of London Fashion

Over the past 30 years, London fashion has exploded onto the international stage, its reputation fuelled by the fearless creativity of its young designers. The city's unique fashion culture has attracted students and creative people from all over the world. It thrives on their resourcefulness, individuality and drive for change.

In 1993 the NEWGEN scheme was founded by the British Fashion Council to support designers on the basis of outstanding talent and financial need. At a time of deep recession, the hope was that the excitement generated by young designers would bring the buyers and press back to London. Lee Alexander McQueen was part of the first cohort, and more than 300 designers have developed their rebellious, independent voices over the last 30 years.

Everything in this show was made by young designers at the beginning of their careers when they were receiving NEWGEN support. Instead of being chronological, the exhibition spotlights the places, influences and experiences which make London a fashion crucible. It explores UK art education and dressing up for clubs, starting businesses in bedrooms and collaborating with friends, creating sustainable solutions and making radical cultural statements. The designers are the reason that London is a creative power that continually punches above its weight.



# COLOUR EXPLOSION

London's fashion explosions of colour and print characterise the city. The kaleidoscopic energy coming from NEWGEN talents always has the ability to surprise: a series of do-it-yourself rebellions against dark and drab times.

The early 1990s London revolt into colour, print and decoration rejected everything older UK generations thought was cool: 1970s punk, 1980s minimalism, 1990s grunge. Whoever saw a punk in a chintzy flower print?

Ever since, designers have kept coming: loosely connected individualists whose vibrant clothes have reshaped London's reputation. In stores around the world, these are made-in-London looks that have been bought to cheer people up in the midst of recessions and economic crashes.

This spectrum of technical and hand-crafted innovation has flowed out of small London studios. Among the prints, the biographies of their creators can be found: everywhere you look in this exhibition, it is the multiplicity of designers' identities that defines the creative power of London.

Each designer has been invited to create a backdrop for their look, using digital files, deadstock or objects from their original collection.

***“Emotions are important to me. When someone looks at my clothes, I want them to feel something.”***

— Feben

This saturated red dress by Feben vibrated from her Autumn/Winter 2022 runway collection. ‘I love the colour red. To look at something so beautiful can be quite overwhelming. It’s so nice when people say “I feel like an art piece wearing this!”’ An Ethiopian designer who grew up in Sweden, Feben Vemmenby studied fashion at Central Saint Martins. ‘Making and designing is a cathartic experience, an exploration of my identity,’ she says. Feben developed this highly popular shirred fabric technique as a student, but her wide-ranging talents resist categorisation. ‘As a Black woman, I am designing through a political lens. I’m not in a box. I’m a free woman!’

*Red Twist dress, Spring/Summer 2023*

Satin

Red Twist fabric backdrop

Satin

Courtesy Feben

***“Colour was massively unfashionable at the time. Everything was grey, downbeat, raw-edged or minimal. We decided to go against it with colour, cashmere stripes, clashing prints and luxury. We called it ‘clumsy couture’. Colour turned out to be our super-power.”***

— Clements Ribeiro

Suzanne Clements and Inacio Ribeiro showcased their taste for vibrant colour and print right in the middle of the early 1990s recession. Their shows became part of the Cool Britannia sensation that put London fashion back on the map. Playfully stripy twinsets – a youthful refresh of luxurious cashmere – were produced by Barrie, a specialist knitwear manufacturer in Scotland. Launched in 1993, Clements Ribeiro is today a cashmere collection designed by Inacio. Suzanne is now an artist.

*Rainbow tank and Mrs Simpson skirt, Spring/Summer 1997*

Cashmere, cotton sateen

Foxglove print fabric backdrop

Double duchesse satin

Reproduced by permission

Courtesy Clements Ribeiro

***“Digital was taboo at college. I taught myself Photoshop. I use my mouse as my paint brush!”***

— Mary Katrantzou

With her delightfully fresh digital collaging, Mary Katrantzou made lampshades walk, and ballrooms, balconies and curtains breeze along the runway in her spring show of 2011. By Photoshopping interiors, she conjured a multicoloured world in her computer. Her method was an act of self-taught rebellion against the limitations of traditional screen-printing, the only technique approved at Central Saint Martins when she was studying for her masters in 2008. She discovered the Silk Bureau, a small British company that had invested in a digital printing machine, and sales of her first NEWGEN collection in autumn 2009 took off internationally.

*Archway Lampshade skirt and Picket Parade jacket,*  
Spring/Summer 2011  
Polyester, silk, crystals

Digital print backdrop  
Polyester

Courtesy Mary Katrantzou



***“I was reflecting the multicultural life I was leading, moving to London from India. I’d found these African wax prints in Shepherd’s Bush Market, and then discovered they were actually manufactured in Surat, a textiles city in India. There are cross-cultural stories between India and Africa going back centuries.”***

— Ashish Gupta

Ashish Gupta came to London from New Delhi in 1997 to study fashion at Middlesex University and then Central Saint Martins. His work spotlights LGBTQi+ and immigrant rights in sparkling sequins. Ashish’s signature embroideries are hand-sewn in the workshop he founded in New Delhi to make his first NEWGEN collection in 2004. This look combines layers of pieces from the collection, in front of a backdrop of material he has kept from that time. He says: ‘Coming to London was such an inspiration ... To me, it was an oasis of freedom – wear what you want to wear! Kiss who you want to kiss!’

Ensemble with hand-embroidered sequins, Spring/  
Summer 2005  
Cotton, plastic

Original fabric backdrop, Spring/Summer 2005  
Cotton

Courtesy Ashish Gupta / ASHISH

***“I love exaggerating florals and all the drama they can bring to a garment. My solution for making them is digital printing. I set up my own London printworks so students and designers can use it too.”***

— Richard Quinn

This voluminous flower-printed look by Richard Quinn swept past Queen Elizabeth II as she sat in the front row of his debut NEWGEN show in February 2018. Afterwards, she presented the young Londoner with the first Queen Elizabeth II Award for British Design for emerging designers led by community and/or sustainable values. Richard had set up his textile digital printworks under a railway arch in Peckham, both to produce his own signature designs, and to provide a much-needed local resource. Immediately after graduating from Central Saint Martins masters in 2016, he was running a service which reduced production waste and cut shipping miles and time for London designers.

Printed coat, trousers, glove top and shoes, Autumn/  
Winter 2018

Mylar foil, PET, polyester

Digital print backdrop

Silk Duchess satin

Courtesy Richard Quinn

***“I called the collection Bamako Pompadour. The capital of Mali had an empire of huge wealth, intellect – and beautiful women.”***

— Duro Olowu

When Duro Olowu presented his first London Fashion Week show in 2007, his dresses – collaged from African and vintage European fabrics – already had a following at his Portobello Road shop. He attributes his eye for design to his multicultural upbringing in Lagos. Duro’s Jamaican mother had her clothes tailored from Yoruba fabric and Yves Saint Laurent prints, and he spent summers in London absorbing the style of his reggae-loving cousins. He is now an international art curator, in parallel with running his eponymous store in Mason’s Yard, London. The drop of fabric behind the dress has been collaged by Duro from textile designs originally created for the Bamako Pompadour collection.

Dress, ‘Bamako Pompadour’ Collection, Autumn/Winter 2007

Silk, cotton

Original fabric backdrop, ‘Bamako Pompadour’ Collection, Autumn/Winter 2007

Silk

Courtesy Duro Olowu

***“It was dancer-inspired – ’90s deep house, ’30s modernism, ’70s op art. The feeling when colours react, clash or harmonise.”***

— Jonathan Saunders

Jonathan Saunders was in the vanguard of young London’s optimistic surge of print, colour and partywear that danced fashion out of its post-9/11 gloom. His first NEWGEN show in 2004 was kaleidoscopic, inspired by the art of Victor Vasarely, the geometrics of MC Escher and the energy of late 1990s rave culture in his hometown of Glasgow. Saunders learned print at Glasgow School of Art, before taking his masters in fashion and print at Central Saint Martins, graduating in 2002. He secretly screen-printed this hit debut while teaching at Brixton Printworks, turning their print-room into his studio at night.

*Coco dress*, Spring/Summer 2004

Silk

Courtesy Yvie Hutton

Fabric backdrop

Polyester

***“It’s how I wanted to dress! I was liberating myself from ladylike dresses and starting to trust the things I was into.”***

— Louise Gray

Louise Gray called the colourful, feminist DIY energy of her first NEWGEN collection in 2011 ‘GET SOME STUFF’. Her non-conformist, maximalist mash-up of prints was decorated with a hoard of cheap bits from stationery shops. On a mission to incite young women to have more spontaneous fun with fashion, Louise stood out as a lightning rod for print and textile exuberance. Nasir Mazhar and Nicholas Kirkwood (both NEWGEN recipients) joined in. Nasir made her raffia and rag headpieces. Nicholas collaborated on her ankle-strap bubbly-soled heels, produced by the Italian shoe brand Pollini. Now exhibiting her work in contemporary art galleries, Louise has created a collage of materials and items from ‘GET SOME STUFF’ as a context for her look.

Ensemble, ‘GET SOME STUFF’ Collection, Spring/  
Summer 2011

Viscose, cotton, silk, metal, plastic, foam, raffia, leather,  
rubber; Heeled shoes by Louise Gray for Pollini by  
Nicholas Kirkwood; Headpiece by Nasir Mazhar for  
Louise Gray

Backdrop collage by Louise Gray; Mannequin by Tony  
Hornecker for Louise Gray  
Mixed media

Courtesy Louise Gray



2010

2012

2013

2017

2018

2020

2023



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# ALEXANDER MCQUEEN: THE STORY OF TAXI DRIVER

***“Our life was our moodboard.”***

– Simon Ungless

Lee Alexander McQueen was the outstanding talent to emerge from the first cohort of the British Fashion Council’s NEWGEN scheme. It was initiated in 1993 to excite buyers and reporters about young London designers in the face of a deep recession in the UK. What they encountered on a rack in a hotel room in the Ritz was his first collection, *Taxi Driver*.

Lee created it while living in a council house in Tooting Bec, South London with his friend and collaborator, the print designer Simon Ungless. As young gay men exploring the clubs and pubs of early 1990s London, their encounters with the city provided energy and endless inspiration. Turning the walls of their home into a mood board, Lee experimented with new cuts, including the first ‘bumster’ trousers, which had an enormous impact around the world: their extremely low-riding silhouette lowered waistbands for the next ten years.

In this installation, photographs and ephemera of pubs and clubs set the scene for Lee and Simon’s adventures,



while Simon's recreation of techniques and shapes first developed for Taxi Driver give an indication of their approach to researching and making. Archive pieces and photographs from later collections demonstrate the legacy of Lee's early designs, with echoes of their shapes and silhouettes walking down the runway for years afterwards.

Step inside to hear Simon's memories of how Lee created the collection, and how it was lost...

*Bumster* trousers, 'Nihilism', Spring/Summer 1994  
Alexander McQueen  
Wool silk jacquard  
Courtesy Alexander McQueen

Tailored jacket with hand-applied bleach print,  
'Banshee', Autumn/Winter 1994  
Alexander McQueen  
Viscose faille  
Courtesy Alexander McQueen

Tailored Jacket with bird print, 'The Birds', Spring/  
Summer 1995  
Cotton canvas, pigment paint  
Alexander McQueen  
Courtesy Mina Wakatski

Portrait of Lee Alexander McQueen, 1993  
Reproduced by permission  
Photo: Richard Burbidge / Art + Commerce

The creation of 'Taxi Driver',  
2023

Audio: Simon Ungless  
Courtesy Alexander  
McQueen

16 minutes 14 seconds

Central Saint Martins  
Building, Charing Cross  
location

© London Metropolitan  
Archives (City of London)

The Works - Cutting Up  
Rough  
BBC via Getty Images

CSM students, streets and  
clubs in London, 1990s  
Courtesy Kinolibrary

Photographs of nightclubs  
and ephemera  
Courtesy Gordon Rainsford  
Archive, Bishopsgate  
Institute

Tooting Bec  
Ajobson/Pond5

Berwick Street Market  
dubassy/Pond5

Lee Alexander McQueen  
sketching  
BBC Motion Gallery  
Editorial/BBC Archive/Getty  
images

Pigeons in the trees  
Delia Sveglia/Getty images

Birds flying  
Aleksandra Dobras/Getty  
images

Inside clubs  
ITN/Getty images

Taxi in Soho  
BBC Universal/Getty  
images

The Ritz  
ScreenOcean/Reuters

Simon Ungless moodboard,  
Alexander McQueen MA  
collection sketch, Hair label,  
Lace latex sample  
Alexander McQueen

Brixton, South London,  
c.1995  
Courtesy Fremantle

When Lee Alexander McQueen made his first collection *Taxi Driver* 1993 at the age of 24, he was already working with layered references, skilled tailoring and dramatically innovative textiles – on very few resources. These intense processes took shape in a council house in Tooting Bec, South London, while he was living with Simon Ungless, the print designer. In his spare time, Simon co-conspired to materialise radical textile techniques for Lee to use in their front-room studio.

A postcard of Robert De Niro as Travis Bickle in the 1976 film *Taxi Driver* inspired Lee's naming of the collection. Simon distorted that found image and others on a photocopier, producing screen prints on the back of their dismantled kitchen door, as well as dipping and dripping latex onto fabric and incorporating feathers and human hair. Pheasant feathers were sourced from Simon's gamekeeper father and hair was collected from a local barbershop, both becoming key features or hidden signatures within Lee's garments.

The two dress samples in this installation are created by Simon for this exhibition, re-applying the techniques and materials which began with *Taxi Driver*. One is black lace treated with latex, the second is moulded in transparent resin with trapped threads and feathers. His backdrop evokes the time, the place and visceral creative collaboration which exploded forward into Alexander McQueen's first shows.

Black lace dress sample, 2023

Simon Ungless

Latex, lace

Moulded dress sample, 2023

Simon Ungless

Resin, partridge feathers, cotton thread

Manipulated photocopy scans

Simon Ungless

Pheasant feathers, print backing cloth

Simon Ungless

Courtesy Simon Ungless

Travis Bickle in film, 'Taxi Driver', 1976

Director: Martin Scorsese

Reproduced by permission

Photo: Collection Christophel/Alamy Stock Photo

After *Taxi Driver* was lost on a night out in King's Cross, it's often assumed little is known about the formative ideas in the collection and how it looked. In fact, important pieces from it, and interviews with the unmistakably talented young upstart Alexander McQueen had been captured by a handful of influential national newspapers and style magazines on the eve of his Ritz Hotel exhibition, before its disappearance.

The visual and journalistic evidence is witness to the startling impression he was making. *The Observer*, *i-D Magazine* and *The Sunday Times* detailed his silhouettes, craftsmanship and invention, while accurately heralding Alexander McQueen as a major talent and a saviour of London Fashion Week. Rare photographs by journalist Mina Wakatski have also come to light. Seen for the first time in this exhibition, they show a very young designer arranging *Taxi Driver* on a rail, revealing his beautifully hand-tailored jackets and coats, and the high plumage of pheasant feathers provided by Simon Ungless in the background.

Beyond these contemporary reports, *Taxi Driver* held a long-lasting significance within the revolutionary career of Alexander McQueen. It was the time and the place he made his first notoriously low-cut bumster trousers, his sharply tailored coats with a vertical slash that revealed the wearer's spine, and the moulded bodices and graphic prints he took forward into his next shows. Their legacy – a constant reference to this day – is clearly visible in the later collections on the right hand side of this board.

‘Shaping Up’, Nilgin Yusuf, *The Sunday Times*, 1993

Reproduced by permission

Courtesy *The Sunday Times* / News Licensing

‘The Real McQueen’, Lucinda Alford, *The Observer*, 1993

Reproduced by permission

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‘Great British Fashion’, *i-D Magazine*, issue 121, October 1993

Interviews: Edward Enninful, Avril Mair, Bethan Cole

Photography: Stefan Ruiz, assisted by Lee Ford

Reproduced by permission

Courtesy i-D

Lee Alexander McQueen with the ‘Taxi Driver’ collection, 1993

Reproduced by permission

Photos: Mina Wakatski

Runway image, ‘Nihilism’, Spring/Summer 1994

Reproduced by permission

Runway images, ‘Highland Rape’, Autumn/Winter 1995

Reproduced by permission

Runway images, ‘The Hunger’, Spring/Summer 1996

Reproduced by permission

Photos: © Robert Fairer



Runway image, 'Nihilism', Spring/Summer 1994  
Reproduced by permission  
Photo: © Anthea Simms

Runway images, 'Nihilism', Spring/Summer 1994  
Reproduced by permission

Runway images, 'Banshee', Autumn/Winter 1994  
Reproduced by permission

Runway images, 'The Birds', Spring/Summer 1995  
Reproduced by permission

Runway images, 'The Hunger', Spring/Summer 1996  
Reproduced by permission

Photos: Niall McInerney/Bloomsbury/Launchmetrics  
Spotlight

Music, dancing and London's nightlife became a hugely important part of Lee and Simon's process and personal lives, often going clubbing with other designers, or looking for new haunts in different parts of the city. This board includes contemporary photographs, flyers and a map to gay bars from some of the places that they visited in the early 90s. Some of their favourites were 'Love Muscle' at Fridge in Brixton and 'Manstink' at Central Station, in Kings Cross, where *Taxi Driver* was lost.

The Gay Guide to London, 1996

Reproduced by permission

Exterior photograph of Central Station, 1993

Reproduced by permission

Exterior photograph of the Two Brewers, 1992

Reproduced by permission

Exterior photograph of Fridge, 1994

Reproduced by permission

Exterior photograph of the White Swan, 1992

Reproduced by permission

Exterior photograph of the Royal Vauxhall Tavern, 1994

Reproduced by permission

Inside nightclub, 1994

Reproduced by permission

90's Club Dance Floor, 1993

Reproduced by permission

Courtesy Gordon Rainsford Archive, Bishopsgate Institute

Love Muscle Flyer (July 1995), 1995

Reproduced by permission

G.A.Y. Flyer, c. 1990

Reproduced by permission

G.A.Y. Flyer, 1990 - 1998

Reproduced by permission

The Fruit Machine Flyer, 1990 - 1998

Reproduced by permission

Sadie Maisie Club Flyer, 1990 - 1998

Reproduced by permission

'Manstink' Nightclub, Newsletter from Central Station  
(August to September 1993), 1993

Reproduced by permission

Courtesy LGBTQIA+ Archives, Bishopsgate Institute

AMQ MA 1992 Collection, AMQ SS 1994 Show,  
AMQ AW 1994 Show  
YOOX NET-A-PORTER Runway Collection:  
Fashion Footage Archive

Leather boots

Gordon Rainsford Archive, Bishopsgate Institute

‘Great British Fashion’, *i-D Magazine*, issue 121, October  
1993

Photo: Stefan Ruiz.

Courtesy i-D magazine

Richard Burbidge portrait

Photo: Richard Burbidge/Art + Commerce

Travis Bickle Taxi Driver  
Collection Christophel/Alamy Stock Photo

Manipulated photocopy scans  
Simon Ungless

‘The Real McQueen’, Lucinda Alford, *The Observer*, 1993  
© Guardian News & Media Ltd 2023

‘Spinal Zap’, Nilgin Yusuf, *The Telegraph*, 1993  
The Telegraph Historical Archive

‘Shaping Up’, Nilgin Yusuf, *The Sunday Times*, 1993  
Courtesy The Sunday Times / News Licensing

Lee Alexander McQueen with the ‘Taxi Driver’ collection,  
1993  
Mina Wakatski

Heaven Flyer, c. 1994

Reproduced by permission

Courtesy Mark Wardel/ TradeMark. LGBTQIA+ Archives,  
Bishopsgate Institute

# ART SCHOOL

Fashion departments in British art schools have a global reputation for focusing on developing individuality. This distinctively British tradition generates boundary-pushing designers who continually question everything, the fashion system included.

Originality means materialising the world within you – designing a look, a style, a concept that doesn't resemble anything else. This ability attracts employers who are looking for people with new ideas. It also forms the bedrock of what London fashion looks like: drawing on an education system made up of students from communities all over the country, and more who travel to study here from across the world.

The work in the REBEL art school is by designers who have gone on to become NEWGEN recipients. Whether they studied womenswear, menswear, knitwear, print, textiles or accessory design, their formative work already shows who they have become. Experimentation can take any form: inventing new techniques or crossing boundaries between disciplines.

Art school is a place where people form their identities, learn skills, spark off each other, and strike up collaborative relationships that later grow into businesses. In recent years, student demands for knowledge about sustainability and for the decolonising of the curriculum

have changed the education system itself.

Many former NEWGEN designers are now the leading teachers in fashion education in London and in universities throughout the UK.



***“Imagine we could be the ones to change it all”***

— Paolo Carzana

The towering figures Paolo Carzana constructed for his University of Westminster graduation show were a protest against toxic patriarchy and environmental destruction. Handwritten phrases in his portfolio jump out: ‘This collection is at war with the men in power’ and ‘Avoiding the digital processes of today and refusing animal products’. A student from Wales, Carzana stunned viewers with his plant-based hand-dyeing, recycled linen, sackcloth and use of sustainably sourced bamboo, pineapple and banana textiles. His student work was an artistic prophesy of the activism of Gen Z designers that continues to emerge.

*Red outfit*, ‘THE BOY YOU STOLE’, BA Graduate Collection, 2018  
Bamboo, calico, cotton, pineapple leather, wood, metal, polyester

IN THE DRAWER BELOW:

Portfolio, ‘THE BOY YOU STOLE’, BA Graduate Collection, 2018  
Wood panels, mixed media on paper

Film of portfolio  
10 minutes 23 seconds

Courtesy Paolo Carzana

***“My characters are people or animals I’ve just made up, or a presence I’ve dreamt about. The validation of Tumblr reposts of my work got me painting onto garments for friends and later pop stars.”***

— Claire Barrow

Claire Barrow started selling clothes when at high school in Stockton-on-Tees. She was spotted by stylist and editor Francesca Burns while at the University of Westminster for her biker jackets hand-painted with dystopian creatures. She became a social media sensation after Rihanna wore one. Claire finished her degree despite the demand for her work, grateful to the illustration tutor Richard Gray and course head Robert Leach ‘for teaching me to lean into my aesthetic values’. Her NEWGEN presentations were indicative of her multidisciplinary future: ‘I’ve applied what I learned from fashion to my fine art practice – exploring social, political and emotional narratives within real and make-believe worlds.’

1/ *Printed tights*, 'Broken Machines' Collection, Spring/Summer 2016

Nylon, polyester, cotton

2/ *Clutch bag hand-painted by the designer*, 'Broken Machines' Collection, Spring/Summer 2016

Acrylic paint, leather, metal

3/ *Lace-up trousers hand-painted by the designer*, 'Broken Machines' Collection,

Spring/Summer 2016

Acrylic paint, leather, metal

4/ *Screen-printed frayed tunic dress*, 'Broken Machines' Collection,

Spring/Summer 2016

Irish linen, cotton

Courtesy Claire Barrow

1/ *Show invite*, 'Broken Machines' Collection, Spring/  
Summer 2016  
Card

2/ *Painting for print design of tights*, 'Broken Machines'  
Collection, Spring/Summer 2016  
Acrylic paint on paper

3/ *Claire Barrow Spring/Summer 2016 look book*, 2015  
Digital print on recycled paper  
Photography by Alice Neale for Claire Barrow

4/ *Sketch for presentation 1*, 2015  
Ink on paper

5/ *Sketch for presentation 2*, 2015  
Ink on printer paper

6/ *Colour samples*, 2015  
Silk, cotton, leather, acrylic paint, ink on paper

7/ *Collection illustration for presentation*, 2015  
Pencil on paper

Courtesy Claire Barrow

***“It’s a big ice-creamy strawberry marshmallow!  
That summer I was an ice-cream man in Ipswich.  
Somehow, the extreme lollipop colours, stripes  
and bobbly bits sort of seeped into my Central  
Saint Martins holiday project.”***

— Craig Lawrence

From his student days, Craig Lawrence was out to demonstrate that knitting has no limits. He knitted huge sculptural forms out of ‘yarns’ he made from bin bags, sweet wrappers, gold foil, electrical waste and other unconventional materials. The scale and exuberance stood out against the gloominess of 2009: ‘I graduated in the world economic crash. There weren’t likely to be jobs, so I thought: I’ll just go full-frontal!’ Craig was taught to knit by his Scottish grandmother. He was the first NEWGEN designer to use video to promote his designs. ‘Me and my stylist Katie Shillingford went on to the roof of a squat, and shot people jumping on a trampoline so you could see lots of movement and fun.’ Today Craig teaches the undergraduate course in Knitwear at Central Saint Martins, emphasising the creative freedom of ‘making your own fabric’.

*Ribbons jumper and leggings, Autumn/Winter 2009*  
Polyester

Craig Lawrence, Autumn/Winter 2009

Directed by Pierre Debusschere

2 minutes 44 seconds

Courtesy Craig Lawrence

1/ *Design sketch*, 'GET SOME STUFF' Collection, Spring/Summer 2011

Mixed media on paper

2/ *Woven label*, 'GET SOME STUFF' Collection, Spring/Summer 2011

Cotton, viscose blend

3/ *Colour planning paper*, 'GET SOME STUFF' Collection, Spring/Summer 2011

Silk, steel pins, foam, viscose label on paper

4/ *Printed photos of fittings*, 'GET SOME STUFF' Collection, Spring/Summer 2011

Inkjet ink on paper

5/ *Design sketches*, 2009

Coloured pencil on paper

6/ *Louise Gray for Pollini sandal design sketches*, 2010

Pencil, felt pen on paper

7/ *Inspiration words from studio wall*, 'GET SOME STUFF' Collection, Spring/Summer 2011

Ink on paper

Courtesy Louise Gray

## ***“The inalienable right”***

— Steven Stokey-Daley

The University of Westminster’s fashion studio overlooks the playing fields at Harrow, a boarding school for boys. Steven Stokey-Daley commented, ‘It was so far off my culture, coming from an ex-council estate in Liverpool. I was almost looking at them anthropologically.’ He decided on ‘queering the British public school system’ as a theme for his graduation show in 2020, making Oxford bags, dressing gowns and coats topped with straw boaters, all from upcycled materials or fabric donated by Alexander McQueen. The trousers on display were later worn by Harry Styles in his video for ‘Golden’. SS Daley’s installation of blue and white plates includes the quote ‘the inalienable right’ – his subversion of a 1987 quote from Margaret Thatcher, which led up to the passing of the notorious Section 28 law banning the promotion of homosexuality in schools.

Ensemble, Graduate Collection, Autumn/Winter 2020

Upcycled cotton, linen, silk

*Wooden box bag with hand-painted porcelain plate detail,*

Graduate Collection, Autumn/Winter 2020

Oak, porcelain, leather, brass

Courtesy S.S.Daley Ltd / Archive



## IN THE DRAWERS BELOW:

1/ *Styling and fitting process, 4th year, Graduate Collection, Autumn/Winter 2020*  
Paper

2/ *Wooden portfolio, 4th year, Graduate Collection, Autumn/Winter 2020*  
Wood, paper, string

3/ *Portfolio pages, 4th year, Graduate Collection, Autumn/Winter 2020*  
Mixed media on paper

Courtesy S.S.Daley Ltd / Archive

4/ *Photograph of Harry Styles on the set of 'Golden' music video, 2020*  
Reproduced by permission  
Courtesy Harry Lambert

***“It’s the loss of my mum and how much I love and miss her. It’s the endless connection that I feel even after we were separated. It is a portrait of my emotions; all the sadness, madness and sickness which is portrayed through the silhouettes. Design became my best therapy and through the colours I became at once complete – at peace.”***

— Marta Jakubowski

Marta Jakubowski embedded this tribute to her mother into her masters collection at the Royal College of Art. Born in Poland, she learned her fluid, technical pattern-cutting skills at Trier University of Applied Sciences in Germany, before completing her masters in London. Her pieces are installed on high plinths, echoing the way they were exhibited when she was a NEWGEN ‘One to Watch’ talent in 2015. The figures appear vulnerable and exposed, but inextricably linked, with each connected to part of the other’s outfit.

Ensemble, MA Collection, 2014  
Mixed materials, metal

Ensemble, MA Collection, 2014  
Mixed materials, metal

Portfolio, MA Collection, 2014

Lookbook photography by Bror Ivefeldt for Marta  
Jakubowski

Backstage photography by Saša Štucin for Marta  
Jakubowski

Reproduced by permission

Courtesy Marta Jakubowski

Priya Ahluwalia turned the tables with her Westminster University 2018 graduation book *Sweet Lassi*: it was an education to the fashion world on the shocking scale of the West's dumping of waste clothing on the global South. A south Londoner with Nigerian and Indian heritages, Priya documented young men she was curious to see wearing second-hand western branded t-shirts on the streets of Lagos while visiting family in Nigeria. She followed up her investigations at Panipat in India, photographing women, men and children sorting mountain-ranges of imported waste clothing. Priya's upcycled menswear collection appeared in *Sweet Lassi*. The book was sold in fashion stores, bringing wide press attention to her advocacy for equality, fairness and sustainability in the supply chain. It was the beginning of her award-winning career as a thought leader, independent designer and film maker who integrates Black and Brown stories and sustainable strategies into everything she does.

Priya Ahluwalia

*Sweet Lassi*, Graduate Project Book, 2018

Paper

Courtesy Sarah Mower

*1990s Central Saint Martins, interview with Louise Wilson on Alexander McQueen, London Fashion, 1990s*  
Courtesy Kinolibrary  
1 minute 13 seconds

*Fabio Piras: React, Question and Provoke, 2019*  
Courtesy Shanghai Hantang Culture  
2 minutes 25 seconds

*Zowie Broach: Explore the Unknown and Design for the Future, 2019*  
Courtesy Shanghai Hantang Culture  
2 minutes 23 seconds

*Interview with Todd Lynn, 2023*  
Courtesy Todd Lynn  
7 minutes 8 seconds

Julien MacDonald MA Graduate Fashion Show, 1996  
Project Video  
Reproduced by permission  
Courtesy Royal College of Art Archive  
3 minutes 37 seconds

S.S.Daley BA Graduate Fashion Show, 2020  
Courtesy University of Westminster Archive  
1 minute 44 seconds

*MA FASHION CSM | Class of 2020, 2020*  
Directed by Mika Kailes  
Courtesy Central Saint Martins  
7 minutes 36 seconds

Richard Nicoll MA Graduate  
Show Line-Up, 2002  
Reproduced by permission\*

Robyn Lynch MA Graduate  
Show, 2018  
Reproduced by permission  
Courtesy University of  
Westminster Archive

Sadie Williams Graduate  
Show, Central Saint  
Martins, 2013  
Reproduced by permission  
Courtesy Sadie Williams

Michael Van Der Ham MA  
Graduate Show Line-Up,  
2009  
Reproduced by permission\*

David Koma MA Graduate  
Show  
Line-Up, 2009  
Reproduced by permission\*

Marques Almeida MA  
Graduate Show Line-Up, 2011  
Reproduced by permission\*

Danielle Scutt MA Graduate  
Show Line-Up, 2008  
Reproduced by permission\*

J. JS Lee MA Graduate  
Show Line-Up, 2010  
Reproduced by permission\*

Kazna Asker MA Look  
book, Central Saint Martins,  
2022  
Reproduced by permission  
Courtesy Kazna Asker

Sykes BA Hons Final Show,  
Central Saint Martins, 2001  
Reproduced by permission  
Courtesy Jo Sykes

Christopher Kane, MA  
Graduate  
Show Line-up, 2006  
Reproduced by permission\*

Matty Bovan MA Graduate  
Show Line-Up, 2015  
Reproduced by permission\*

Christopher Raeburn MA  
(RCA) Sketchbooks, 2005  
Reproduced by permission  
Courtesy Raeburn

Stefan Cooke MA Graduate  
Show Line-Up, 2017  
Reproduced by permission\*

Scott Wilson MA Graduate  
Show, 1996  
Reproduced by permission\*\*

\* Courtesy MA Fashion at  
Central Saint Martins, UAL

Louise Goldin MA Graduate  
Show Line-Up, 2005  
Reproduced by permission\*

\*\* Courtesy Royal College of  
Art Archive

Simone Shailes MA  
Graduate Show Fittings,  
Central Saint Martins, 2008  
Reproduced by permission  
Courtesy Simone Shailes

Craig Green MA Graduate  
Show Line-Up, 2012  
Reproduced by permission\*

Julien Macdonald MA  
Graduate Show, 1996  
Reproduced by permission\*\*

Matthew Harding MA  
Graduate Show, 2010  
Reproduced by permission  
Courtesy Matthew Harding



*There are no stupid questions, 2023*

Louise Gray

Paper

Reproduced by permission

Courtesy Louise Gray

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*IMAGINE IF WE COULD BE THE ONES TO CHANGE  
IT ALL, 2023*

Paolo Carzana

Paper

Reproduced by permission

Courtesy Paolo Carzana

***“It was the first time I felt creatively free to work on something structurally and aesthetically original. I was prepared for people not to understand or like it.”***

— Chau Har Lee

Chau Har Lee made boundary-breaking leaps while studying footwear at the Royal College of Art. Her conceptual shoes were variously constructed from wood, acrylic, and by using 3-D printing. This meant intensive technical experimentation with carpentry, car-paint specialists and the college’s product design department. For Chau, it was the next step from learning traditional shoemaking at London’s Cordwainers College. She says, ‘discovering my design ethos was a huge part of the MA experience – key things I use every day in my work now.’ Chau graduated in 2009 and is now a footwear consultant. She also designs shoes for fellow NEWGEN alumna Martine Rose.

## ON SHELVES:

1/ *Rapidform shoe*, 2010  
Resin, leather

2/ *Flat pack shoe*, 2010  
Acrylic

3/ *Wooden shoe*, 2009  
Walnut wood, leather

4/ *Heelless shoe*, 2009  
Leather, stainless steel, acrylic

5/ *RCA Sketchbook*, Footwear MA Pre-Collection, 2008  
Mixed media on paper

6/ *RCA Sketchbook*, Footwear MA Graduation Collection,  
2009  
Mixed media on paper

Courtesy Chau Har Lee

***“I selected my friends that I thought challenged stereotypical masculinity, and a lot of powerful things came out of that.”***

— Bianca Saunders

Bianca Saunders shot this documentary investigating Black masculinity as part of her masters, shortly after the Royal College of Art began permitting video as a research output. She describes how, in *Personal Politics*, she ‘invited guests to talk freely on topics relating to gender, masculinity, patriarchy, in a way more commonly reserved for men’s spaces: the pub, a locker room, but rarely in public where women are also a present audience.’

*Personal Politics*, Graduation Film, 2017

Directed by Bianca Saunders

Courtesy Bianca Saunders

9 minutes 4 seconds

***“I remember my tutor Sarah Gresty saying, ‘Just go bigger, explore!’ It was very much fun, realising that there was no kind of limit. I did fashion illustration, lots of life drawing, and specialised in hand-craft techniques such as hand-pleating, smocking and crochet.***

— Molly Goddard

The giant seven-tiered dress suspended above was made by Molly Goddard for her Autumn/Winter 2017 show. It exemplifies the expressive design identity that she had already formed as an undergraduate student at Central Saint Martins in 2012, rethinking old-fashioned textile craft techniques to make her vast, playfully rebellious party dresses. Molly’s talent for drawing became integral to visualising her designs and her fun social-scenario shows. She staged her first NEWGEN presentation in a life-drawing class with street-cast models and friends in 2015. Rihanna Instagrammed herself wearing a custom version of this dress with trainers and sunglasses on 10 October 2017. ‘Exactly as it should be worn!’, Molly remarked.

*Rio dress, Autumn/Winter 2017*  
Nylon

ON SHELVES:

1/ *Room sketch, Autumn/Winter 2017*  
Pencil on paper

2/ *Dress sketches, Autumn/Winter 2017*  
Pencil on paper

3/ *Sketchbook, MA Pre-Collection, 2013*  
Mixed media on paper

4/ *Summer project research sketchbook, 2013*  
Mixed media on paper

5/ *BA research sketchbook, 2012*  
Mixed media on paper

Courtesy Molly Goddard

# START-UP CULTURE

The 30-year phenomenon of independent designers who start up in London makes this city unique among international fashion capitals. The availability of early-stage support and mentoring by the British Fashion Council underpins London's small businesses – but the reality of getting ready to show and sell means making working relationships with friendship groups, with machinists, manufacturers and customers.

This section is a nuts-and-bolts look at how five designers managed to do that from scratch. In breaking down a pivotal look from each designer, the unseen practicalities are revealed.

In a newly commissioned film directed by NEWGEN alumna Priya Ahluwalia, you will also see accounts of the designers' origin stories. They explain who helped them, how they found their materials, how they managed to set up brands in tiny studios – and, most of all, their methods and motivations.

***“The dress was a cloud – I wanted to create kind of incredible drama with the volumes I love. A dream of escapades. It was about the beauty of being a woman. Positive, happy fashion, which I would say I’m still doing today.”***

— Roksanda

Roksanda Ilinčić dreamt of being a fashion designer as a girl growing up in Serbia. When she appeared on the London scene after graduating from Central Saint Martins masters, fashion was stark, and femininity was ‘out’. Roksanda challenged all that with the outrageous exuberance of her humungous demi-couture dresses. Her Spring/Summer 2007 dress was topped with a huge bow by her friend Noel Stewart. ‘I was making everything between my place in London and seamstresses at home in Belgrade. My fabrics were all I could afford: off market carts, or leftovers, Shepherds Bush Market. The places around London students still buy them.’

Dress, Spring/Summer 2007

Headpiece by Noel Stewart for Roksanda, remade 2023

Tulle, repurposed Gainsborough silk brocade and silk organza

Courtesy Roksanda



***“We might be in Hackney,  
but let’s pretend we’re in Paris!”***

— Erdem

Erdem lifted London’s reputation as a fashion city in spring 2008. Suddenly, here was a young upstart who was making eveningwear which aspired to demi-couture luxury. ‘I rebel in ruffles and lace,’ he remarked. He’d succeeded in doing this while working out of one room at the Centre for Fashion Enterprise in Mare Street in London’s East End. The non-profit business incubator was the base from which he collaborated with friends he’d met at the Royal College of Art. Born in Montreal to a British mother and Turkish father, Erdem Moralioglu came London in 2001 to study a masters in fashion at the Royal College of Art on a Chevening Scholarship and a bursary from the British Fashion Council. His shows and store in Mayfair are a mainstay of London fashion.

Embroidered dress, Autumn/Winter 2008  
Duchesse silk satin  
Courtesy Erdem

***“I called this look Mamie Bakie, representing my grandmother and how she dressed in Sierra Leone. It layers British tailoring and West African flair, symbolising Labrum London.”***

— Foday Dumbuya

Foday Dumbuya founded his menswear business Labrum London ‘to help bridge the gap between Western and West African culture. In West Africa we celebrate good things. We dress well with flair, bright colours, music. I bring that dress sense and electric energy to my shows.’ Born in Freetown, Sierra Leone, Foday came to London, via Cyprus, aged 11. His transcultural work has made him a national figure in Sierra Leone and the UK and he was presented with the 2023 Queen Elizabeth II Award for Design by King Charles. His Spring/Summer 2023 collection saluted his grandmother’s strength in bringing a community together. ‘After her husband went to war, she fed her children by growing produce and galvanising others to exchange meat and fish in the market. She used that money to educate my mother.’

*Mamie Bakie Dress* and mask, ‘Freedom of Movement’,  
Spring/Summer 2023  
Deadstock brocade, dried pumpkin  
Courtesy Labrum London

***“There’s an optimism, a lust for life. Kind of an explosion of everything I stand for!”***

— Matty Bovan

This vast, wonkily-elegant look from Spring/Summer 2019 sums up all the DIY creative imagination Matty Bovan applies to his work. Wittily British to the tip of Stephen Jones’ spoof Busby hat, Matty constructed it in his home studio in York. Since he emerged in a whirl of multicoloured 3D hand knitting from Central Saint Martins in 2015, Matty has proclaimed the values of craft, art and non-conformity in a time that is dominated by digital technology. As he says, ‘A lot of my work is from experiments and things that have gone wrong. It’s all about giving into the process, being in the moment and seeing what happens.’ His radical choice not to live in the capital also pioneered the growth of a decentralised, ‘localist’ movement in fashion. Professor Bovan teaches fashion at Leeds Beckett University, while undertaking brand collaborations and inspiring fun with his supermodel-studded London shows.

Composite ensemble, Spring/Summer 2019  
Merino wool, Spandex, Lycra, Polycotton  
Headpiece by Stephen Jones for Matty Bovan  
Courtesy Matty Bovan

Matty Bovan interviewed by Sarah Mower, 2023  
Courtesy Matty Bovan and Mandi Lennard

***“My studio is all women – it happened that way. Being a woman designer, designing for women is part of the process in this building.”***

— Simone Rocha

Cheap rents had made East London a hive of emerging designer start-ups in 2012. Simone Rocha was amongst it, making her first NEWGEN collection in a dilapidated multi-occupancy building in Shacklewell Lane. Her feistily poetic collection looked like no-one else's – a fact rooted in her Irish-Chinese identity as a rebellious teen growing up in Dublin with designer John Rocha as her father. 'I've always felt very mixed race. I don't look like people in Ireland, and I don't look like people from Hong Kong,' she said. "It's a privilege, because it's made me comfortable in a lot of situations. What I'm interested in is contrasts coming together to make something new. I'm not about a fairy tale. In life, there's tension. It's femininity, practicality and reality together."

Ensemble, Autumn/Winter 2012

Wool, cotton, leather

Courtesy Simone Rocha

*Start-Up Culture, 2023*

Directed by Priya Ahluwalia

Producer: Becky Bishop

Executive Producer: Martin Roker

Courtesy Black Dog Films

10 minutes 30 seconds



# CLUB SCENE

All designers in London remember the great club nights that made them who they are. The queue to get into the REBEL club symbolises the many relationships, genres and inspirations that have spiralled outwards from dance floors and venues and onto London catwalks.

The looks on display aren't club clothes. They are by the NEWGEN designers who have had a multiplicity of individual relationships with specific London club cultures and music performers over time.

Fashion happens on crowded nights out with friends, in the competition to dress up, show off and pose. For students and young fashion people, escalating this creative frenzy is extra-curricular design practice. When the results ricochet onto the runway, they're guaranteed to cause responses that range from tabloid horror and ridicule to a joyful sense of self-recognition.

Most importantly, these looks stand for representation. They come out of Rave scenes, LGBTQIA+ club cultures, Dancehall, Grime, Garage, Electro-clash, Nu-rave, Ballroom, UK Jazz and more. They've been held all over London, in the west end, east end, north and south – in places where gender identities and sexualities, heritages and traditions are constantly celebrated.

Mannequins styled by Nasir Mazhar, makeup by James Davison





***“Shabaka Hutchings led out the show playing the saxophone, fronting the Sons of Kemet. The themes of free jazz, Afrofuturism and spirituality spoke to people beyond fashion. It felt like a festival.”***

— Nicholas Daley

Nicholas Daley’s first NEWGEN show in 2020 was a transcendent fusion of runway with live UK Jazz. He named the collection ‘Astro Black’ and collaborated with MOBO-winning musician Shabaka Hutchings on the concept, staging his show in a 17th-century church in London. Hutchings wore striped linen dyed in colours inspired by Spiritual Jazz artwork, with a string vest knitted by Daley’s mother’s knitting circle. The collection drew on the designer’s Scottish-Jamaican heritage. ‘Down to the cowrie shells on wristbands and adidas trainers that track back to West Africa, and the crochet hats that reference West Indian tams and styles reggae artists Gregory Isaacs and Big Youth wore, there were layers and layers of consideration.’ Daley’s shows continue as fully integrated music events every season.

Ensemble, Spring/Summer 2020

Cotton, acetate, leather, rubber, steel, brass

Courtesy Nicholas Daley



***“Where’s the party at? She’s definitely on the list.”***

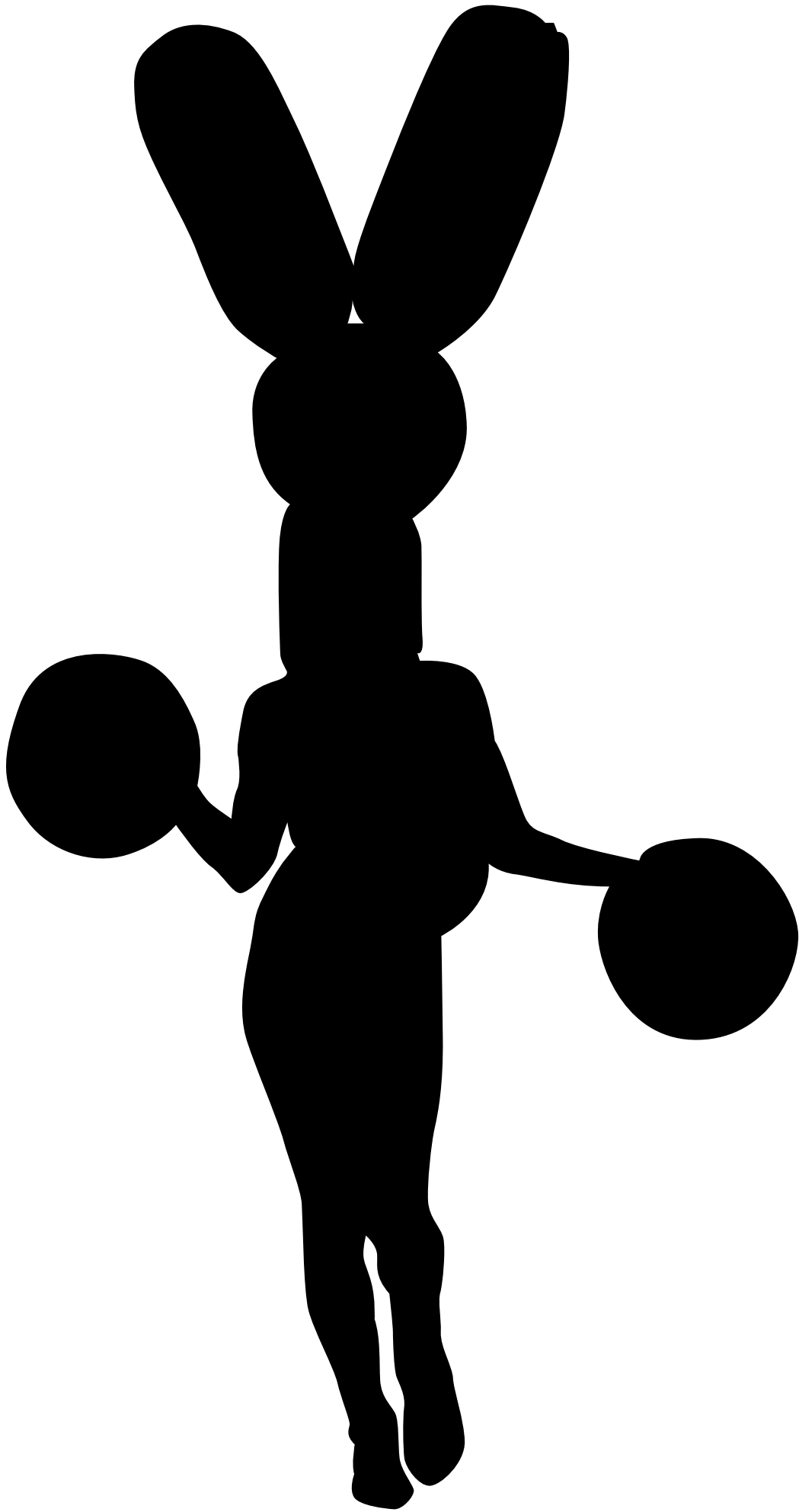
— ASAI

The wildly popular ‘Hot Wok’ tie-dyes by A Sai Ta in his ASAI winter 2023 show are symbols of his ‘Kerb couture’, designed ‘for people to feel strong and protected and bold and brave’. A south Londoner with Vietnamese-Chinese heritage, A Sai grew up ‘amongst many different friendship groups and subcultures’. His talent for hybridising incredible textiles with sexy club-worthy styling and Asian-referenced accessories was forged at Central Saint Martins, and crucially at the PDA community nights founded by Ms. Carrie Stacks, Crackstevens and Mischa Mafia. ‘It was a special moment – the love, the chaos, the diversity, the fashion’, he says. ‘It was where I saw my creations come to life on the dance floor, a place you’d throw the looks, be seen and let loose.’

*Can You Take My Breath Away? ensemble,*  
Autumn/Winter 2023

Nylon, polyester, faux fur, wool, PA nylon, cotton

Courtesy ASAI



***“The poodle made me think of Crufts dog show. It’s a bit like the fashion industry, when you think about it. Who’s best in show? Fashion does really take itself seriously. I wanted to make people laugh.”***

— Gareth Pugh

Gareth Pugh’s 2006 NEWGEN debut, this black ‘poodle’ with giant ears and paws, provoked instant tabloid ridicule. It only enhanced his reputation as leader of the new London wave of extreme dressing-up, which had originated with his first performance at the Kashpoint electroclash club in the early 2000s. Gareth had been designing stage clothes since the age of 15, travelling from his home in Sunderland to work on National Youth Theatre productions in London. This show was inspired by a tradition in the north-east of England of women investing in large, gold pendants in the shape of dolls, puppets and dogs. Gareth’s multiple talents have extending across film, music, ballet and contemporary art happenings ever since.

Ensemble, Autumn/Winter 2006

Cotton, polyamide, elastane

Courtesy Gareth Pugh Studio



***“I really laughed. It was fantastic of her, so rebellious at a traditional occasion like the Oscars. Everything and everybody deserves to be laughed at from time to time. I love that there has been such an issue.”***

— Marjan Pejoski

Björk scandalised the press when she wore Marjan Pejoski’s ‘swan’ dress to the Oscars in 2001, dropping ostrich eggs on the red carpet as she walked. This original dress, first modelled by Alek Wek in Marjan’s NEWGEN runway show in London, was also worn by Björk on the cover of her 2001 album *Vespertine*. She made the most of the swan’s notoriety by giving another version to an Oxfam auction in 2005, raising £6,805. Although Björk’s outrageously playful Oscars appearance was widely mocked; more than 20 years later, it is now celebrated as iconic. Marjan later co-founded the music and fashion concept store and K-T-Z label with Sasko Bezovski.

*Swan dress, Autumn/Winter 2001*

Tulle, cotton, leather, feathers

Wig by Charles Stanley

Courtesy Marjan Pejoski





***“London was mind-blowing. All of these one-off club nights with electro-music – this kind of shaped the new Central Saint Martins generation.”***

— Marios Schwab

Marios Schwab was at the centre of London’s ‘neo-bodycon’ sensation of the mid -2000s. ‘Everything I design is about the anatomy, dressing to feel like a superwoman’, he said in 2007. The sophisticated engineering of his bra-topped dress, with iridescent metal inserts by NEWGEN jeweller Husam El Odeh, pinpoints that moment when the energy of young designers and clubs were pushing London’s fashion skywards. On the Central Saint Martins masters, Marios had synthesised the sewing skills he learned in Austria with the technical expertise he saw at the lingerie factory his father managed in Athens. His dynamic aesthetics came from the fact that, growing up in Athens and Salzburg, he’d originally wanted to be a dancer.

Ensemble, Autumn/Winter 2007

Wig by Charles Stanley

Silk, metal, brass, leather

Courtesy Marios Schwab Ltd



***“A euphoric unity of debauchery, dancing in the face of threats to freedom.”***

— Charles Jeffrey Loverboy

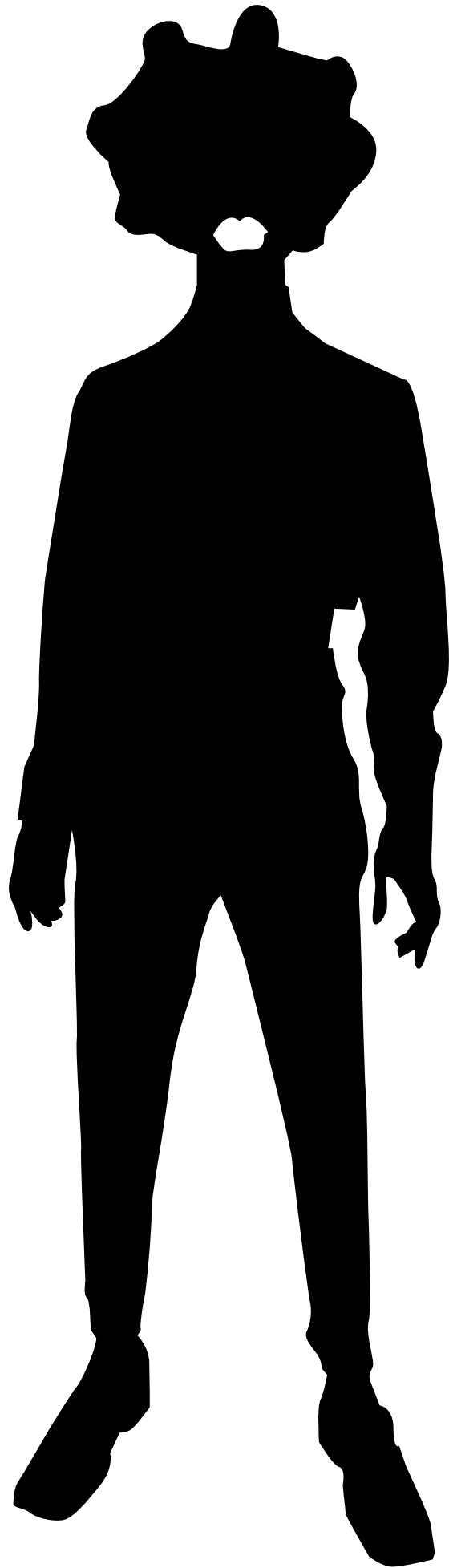
This printed dress with an enormous crinoline skirt was the finale of Scottish designer Charles Jeffrey’s show in the midst of the first post-Brexit election in 2018. Charles started developing his ideas at the Loverboy genderqueer club nights he convened at Vogue Fabrics in Dalston in 2014, in part to finance his Central Saint Martins masters fees. Emerging through Fashion East, his shows enacted the big challenge to ‘menswear’ being voiced by his London LGBTQI+ generation, normalising new terms like ‘gender-fluidity’ in fashion. The dress was originally worn by the academic and drag artist Jacob Mallinson Bird.

*FAGGY LEMONY LOBSTER GOWN*, Spring/Summer 2018

Wig by Charles Stanley

Cotton, vinyl

Courtesy Charles Jeffrey Loverboy



***“My interest in fashion is completely tied to my experiences of music, culture and youth in London.”***

— Martine Rose

Martine Rose credits her immersion in club and music subcultures to her Jamaican-British family in south London. Her sister taught her about reggae and Lovers’ Rock, while her cousin was into rave culture. ‘Darren used to go to [raves organised by] Raindance, and I used to watch him get ready. They used to meet on Clapham Common on Sundays, where these massive vans would pull up and play music. I had access to this scene when I was only nine. My interest in fashion came through these experiences.’ Martine nodded to her throwback influences by naming this 2012 season her ‘90-91 AW collection’. She is renowned for her international influence on menswear and for her London neighbourhood venues, including an Irish community centre and her daughter’s primary school.

Composite ensemble, Spring/Summer 2014

Hat by Benny Andallo

Cotton, leather

Courtesy Martine Rose



***“It was about rave festivals – that’s when I first started going out.”***

— Kim Jones

Kim Jones has constantly been inspired by British music and fashion subcultures. He was already collaborating with the football brand Umbro when he showed his rave-inspired NEWGEN collection in 2007. ‘I always had good paying jobs, so I could take risks. It was really fun. I was making it in my bedroom at the time. We’d stay up all night. I started going out in Brighton, where I did my Foundation. And then I came to London: we’d work at college, go out, get home at 4 or 5, and then go to college again.’ NEWGEN wasn’t sponsoring menswear designers at the time, so, to qualify, he asked womenswear student Marios Schwab to design dresses for the show. Today, Kim Jones OBE is artistic director of Dior Men and Fendi womenswear.

Ensemble, Spring/Summer 2007

Wool, cotton, leather

Courtesy Kim Jones Collection





***“In an age of hyper-performativity, HARRI makes room for greater play, challenging the status quo and world around us.”***

— Harri

As musician Sam Smith walked the red carpet in this inflated latex suit at the BRIT Awards in 2023, social media and news channels were all over Harri in seconds. The brand belongs to the NEWGEN designer Harikrishnan Keezhathil Surendran Pillai, the son of a latex farmer in Kerala who creates his wearable inflatables between London and New Delhi. He was inspired to exaggerate shapes by thinking about ‘how my small dog might see me, looking up’, wanting to push boundaries and get people talking. He said, ‘I did Sam’s outfit just like crafting a statue. There were 80 or 90 panels in their suit.’ Harri graduated from the London College of Fashion masters in 2020 and is a current NEWGEN recipient.

*Harri for Sam Smith, custom creation for Brits 23, 2023*

Accessories by House of Harlot

Natural latex

Courtesy Sam Smith



***“My mom told me about wearing sequins to nights at Studio 54 in New York in the '70s. I found the sequin fabric at Shepherd's Bush market. In times of sadness, breathe fantasy!”***

— Michael Halpern

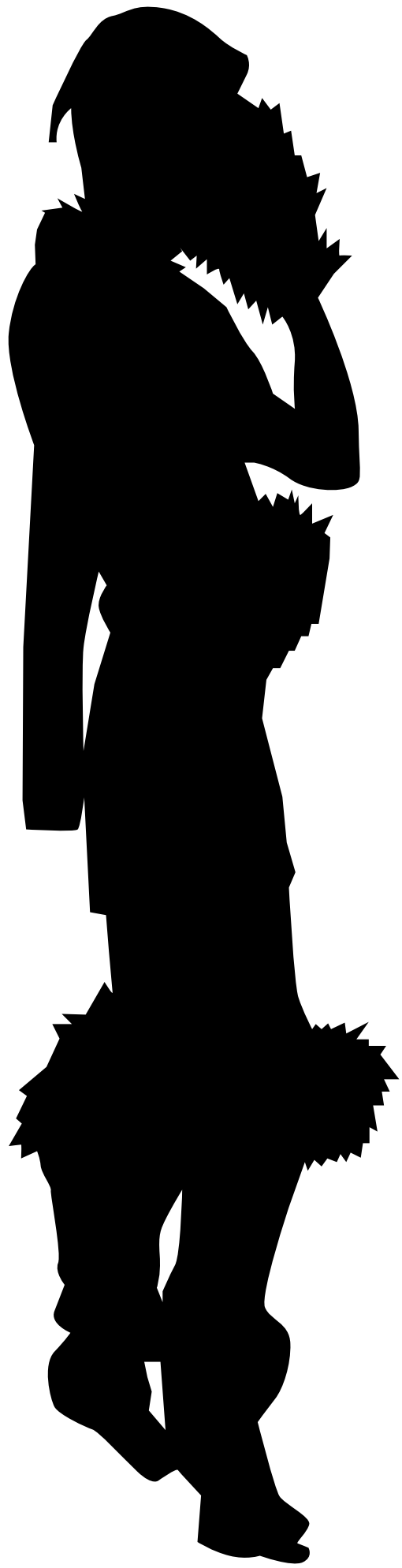
The glittery 2016 NEWGEN debut of Michael Halpern provided defiant, disco-led escapism in the year Donald Trump became US President, and the Brexit referendum was dividing UK politics. A recent American masters graduate in fashion from Central Saint Martins, Halpern had grown up with his mother's stories of dancing at the legendary club Studio 54 while climbing the career ladder in New York. Halpern's clothes are made for glamour, but he structures his work to demonstrate social responsibility. During the pandemic, he shot a video for his collection with frontline NHS staff and key workers who were responsible for keeping London transport running.

Corset and sequin-embroidered jumpsuit, Autumn/Winter 2017

Wig by Charles Stanley

Silk duchesse satin, polyester sequin

Courtesy Halpern



***“I was from the world of Garage and Grime. I was like, ‘i’m going to talk about Black culture, where people put so much effort into hair, make-up, nails, dance routines.’ I couldn’t understand why it was not respected. That’s when I started talking about diversity.”***

— Nasir Mazhar

Nasir Mazhar trained as a hairdresser at Vidal Sassoon from the age of 16. He went on to become a leading change-maker who gave Garage and Grime culture visibility in London Fashion Week for the first time in 2014. Multi-talented as a fashion designer and collaborator, he began by making ‘structures that turned into sculptures, headpieces’ at club nights like Gauche Chic at the Ghetto in Soho. Nasir has designed costumes for ballet LORENT and teaches menswear at Central Saint Martins. Fantastic Toiles, his not-for-profit pop-up shop enables young designers and students to sell their work. His authority on youth culture brought him the commission to design a mass clubbing scene for the London 2012 Olympics opening ceremony.

Ensemble, Autumn/Winter 2014

Cotton, polyester, elastane

Courtesy Nasir Mazhar



***music, going out, dressing up and having a good time.”***

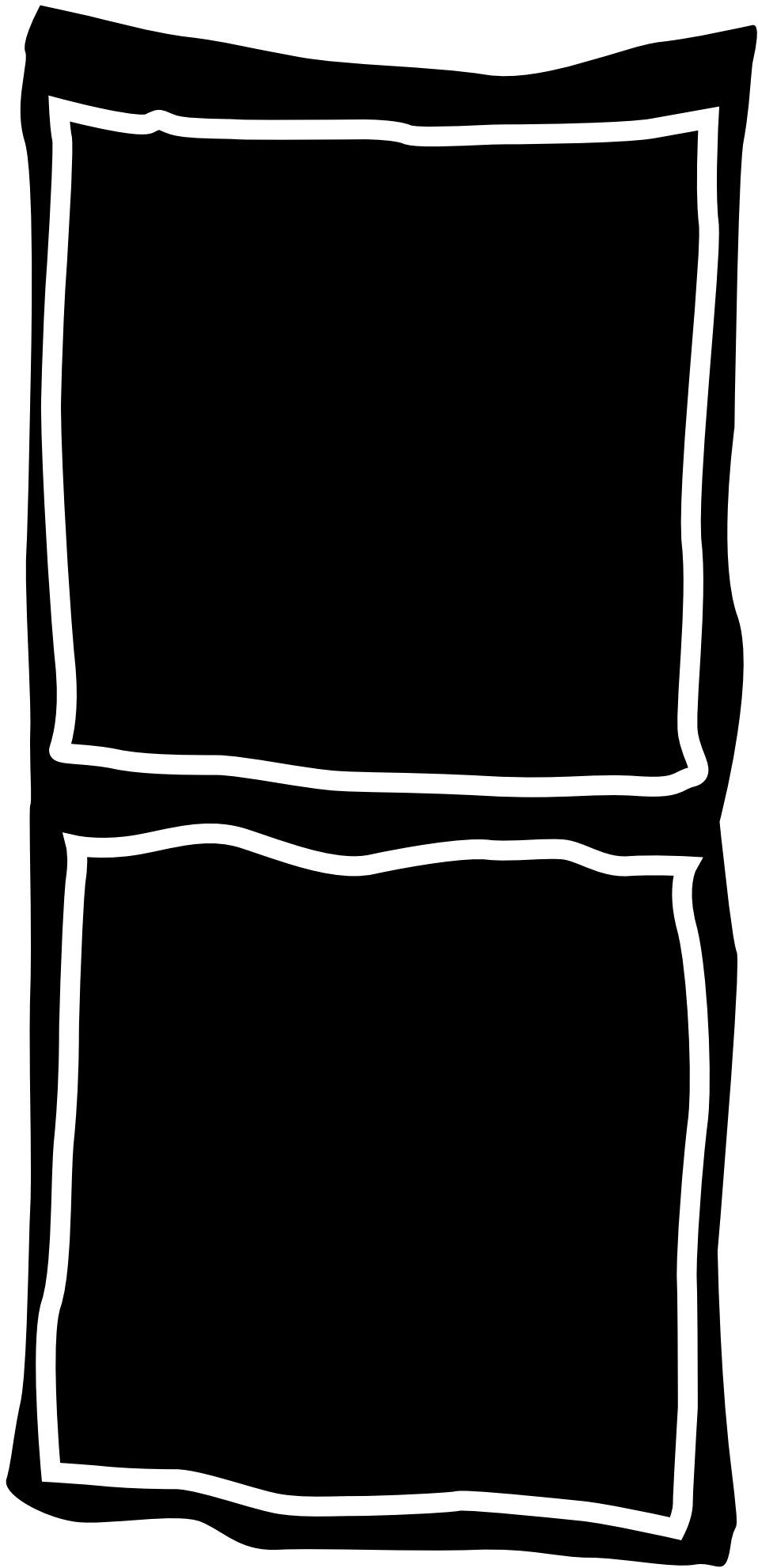
— Sibling

The Knit Monster is ‘on the door’ at the REBEL fashion club. The men’s knitwear label by Sid Bryan, Joe Bates and Cozette McCreery plugged into the East London club energy of the mid-2000s. Its colourful epicentre was Boombox, which Richard Mortimer hosted between 2004 and 2007 at Hoxton Bar and Grill. Boombox nights of self-styling amongst designers, students and young creatives forged a community spirit which radiated through runway shows, magazine shoots and Alistair Allan’s [www.dirtydirtydancing.com](http://www.dirtydirtydancing.com). Cozette helped set the friendly egalitarian tone on the club door. The Knit Monster’s knitted clash of neon, Fair Isle twinset, punk fauxhawk and gimp mask bounced off the fun.

*Knit Monster Ensemble, 2010*

Scottish lambswool, angora, cotton

Courtesy Sibling and Kingston University London





***“I’m a Londoner and Jamaica is my background. For a long time, I threw house parties, growing up. This print is a Jamaican wall scroll I’ve made part of my brand identity.”***

— Bianca Saunders

At her first NEWGEN Menswear presentation in 2020, Bianca Saunders asked her models to dance ‘as they would in a club in the dark, with no one watching’. She played an early 1990s Jamaican Dancehall video in the space, and one of her dancers had this scarf printed with a Jamaican poem, *Remember This*, tucked into his waistband.

*Motto padded giant scarf, Autumn/Winter 2022*

Silk

Courtesy Bianca Saunders

*Club Scene, 2023*

Producer: Becky Bishop

Executive Producer: Martin Roker

Courtesy Black Dog Films

## IMAGE CREDITS IN ORDER OF APPEARANCE:

London club footage, 1990s – 2010s

Courtesy Kinolibrary

NTS x Squarespace: Saul Nash

An NTS and Squarespace Film directed by Rodrigo Inada

Nicholas Daley, 'Astro Black', spring/summer 2020

Creative direction Nicholas Daley. Filmed by Joseph Dunn. Edited by Grimshaw Mink. Styling by Stephen Mann. Production by Antony Waller. Music and live performance by Sons of Kemet

Charles Jeffrey LOVERBOY club night at Vogue Fabrics, 2014

Instax and film courtesy Charles Jeffrey Loverboy

Kash Point club at Moonlighting, London, May 25, 2008

Courtesy Manko

Ladypat, Smash TV club night at Ghetto, June 27,  
2005

Courtesy Ladypat

Gordon Rainsford Archive, Bishopsgate Institute

*LFWM: BIANCA SAUNDERS AW20 "VIDEOLIGHT",  
2020*

Courtesy Bianca Saunders



# BACKSTAGE PASS!

Your backstage pass gives you VIP access to the moment just before a fashion show, when designers' teams gather in tiny spaces to prepare collections, dress models, apply make-up and style hair – all at high speed.

A creative community of London stylists, hairdressers, make-up artists and accessory designers comes together to realise the designer's vision. From a rail of clothes to the final look, shared around the world, this room represents the collaboration between talents. Independent accessory designers have always been important members of NEWGEN alumni, both as collaborators and brands in their own right.

In this backstage section, clothing and accessories – shoes, jewellery, headwear and bags – are shown side by side. You can imagine your own combination of items, but – before you leave – don't forget to try on virtually a series of showstopping make-up and headwear looks in the mirrors at the end of the room.

***“We were standing on the edge, at a time when we were beginning to be part of the movement of global protests. Boudicca expressed what we wanted to say: a label named after a warrior queen who fought for her community’s freedoms. Flags, banners and symbols of freedom fighters became part of the cut.”***

— Boudicca

Zowie Broach and Brian Kirkby showed their first complete Boudicca collection in 2000. The designers had been drawing attention since 1996, exhibiting in galleries as ‘pure art expression’ amid the burgeoning scene of Young British Artists. Noticed by the British Fashion Council, Boudicca were invited to join London Fashion Week. They constructed their radically tailored vision while occupying a near-derelict ex-rave venue in Fashion Street in the East End. They remember that the artists ‘Gillian Wearing and Michael Landy were upstairs. The area was a hive of underground image-makers, artists, designers, musicians, performers. A lot of ideas were shared, cross-developed. It was actually the best of times.’

ON MANNEQUINS:

*The Changeling ensemble*, 'Acceptance or Revolution'  
Collection, Autumn/Winter 2000  
Silk organza, lambs' leather, brass

ON RAIL:

*The Vanishing dress and sash*, 'Acceptance or Revolution'  
Collection,  
Autumn/Winter 2000  
Silk, pig suede, brass

*The Banner dress*, 'Acceptance or Revolution' Collection,  
Autumn/Winter 2000  
Wool, leather, brass

Courtesy Boudicca

Boudicca, Spring/Summer 2000

Vogue Runway

Reproduced by permission

Courtesy Condé Nast



## SHOW CREDITS:

VENUE	BFC West Lawn Tent, Natural History Museum
STYLIST	Fiona Dallanegra
ASSISTANT STYLIST	Jamie Huckbody
MAKE-UP	Sharon Dowsett
HAIR	Alain Pichon
MUSIC	Daniel Pemberton
SHOW FILM	Ben Bannister (director)
GRAPHIC DESIGN	Luke Lobely

***“I just thought, man, London’s my home! It’s where my studio is. It felt right: do the show here, support the UK!”***

— Giles Deacon

Backstage at the Giles show was packed with supermodels. Linda Evangelista, Karen Elson, Erin O’Connor, Karolína Kurková were among those who flew in to astonish the audience with what Giles called the ‘sideways elegance’ of his British-made collection. The buzz about Giles turned around the fortunes of London Fashion Week in 2005. Instead of a grungy basement, the venue was the 17th-century Great Hall of the Royal Hospital Chelsea. Giles’ beautifully crafted looks were created in collaboration with a brilliantly talented team, resulting in a show that blazed a trail for the designers who followed.

#### ON MANNEQUINS:

*Apiary skirt suit*, Spring/Summer 2005

Silk, lurex jacquard

*Odyssey print shirt, feather appliquéd skirt*, Spring/Summer 2005

Silk crepe, sack linen, coq feathers

*Beech and peat aperigon stripe skirt suit*, Spring/Summer 2005

Silk jacquard

## ON RAIL:

*Iphengenia collar dress*, Spring/Summer 2005  
Silk chiffon, bridle leather

*A field in London parachute dress*, Spring/Summer 2005  
Digital print silk chiffon

*Lucy honeychurch skirt suit*, Spring/Summer 2005  
Tropical wool, sack linen, coq feathers

*Dianthe and aurelia highway skirt suit*, Spring/Summer  
2005  
Screw nut alligator key chain by Katie Hillier for Giles  
Deacon  
Silk jacquard, steel

Courtesy Giles Deacon

Giles, Spring/Summer 2005  
Vogue Runway  
Reproduced by permission  
Courtesy Condé Nast

## SHOW CREDITS:

VENUE	Royal Hospital Chelsea
STYLIST	Katie Grand
CASTING	Katie Grand
MAKE-UP	Miranda Joyce
HAIR	Malcolm Edwards
LIGHTING	John Akehurst
PRESS	Mesh Chhibber
FRONT OF HOUSE	Julian Vogel / ModusBPCM
SPONSOR	Swarovski and NEWGEN
MUSIC	Steve Mackey
CALL OF SHOW	Tracy Le Marquand

***“The collection was fixated on the zoot-suit era. The studio wall was covered in printouts of dapper gents in their exuberantly proportioned trousers.”***

— Richard Nicoll

In September 2006, Richard Nicoll was among the band of NEWGEN friends who took the Topshop-sponsored venue in Holland Park by storm. A British-born designer who grew up in Australia, he brought a breath of fresh air through new skill in tailoring and athletics-inspired shapes. Conversations with women about how they wanted to dress were integral to his designs. Richard’s friend, the model Ben Grimes, remembers the fittings for this show: ‘His tailoring was super pin-sharp. Richard was brilliantly adept with proportions, looking for that boyish fit which looked great on a woman’s body.’

In memory of Richard Nicoll, 1977–2016

## ON MANNEQUINS:

Ensemble, Spring/Summer 2007  
Cotton, silk, leather, metal

Ensemble, Spring/Summer 2007  
Cotton, silk, leather, metal

## ON RAIL:

Selection of garments, Spring/Summer 2007  
Cotton, silk, leather, metal

Courtesy Richard Nicoll Archive / Robyn Lynch

Richard Nicoll, Spring/Summer 2007

Vogue Runway

Reproduced by permission

Courtesy Condé Nast

Richard Nicoll, Spring/Summer 2007 Show Plan, 2006

Reproduced by permission

Courtesy Scott Fleary Productions Ltd



***“I’m a huge fan of pop music, pop anything!  
That juxtaposition of storytelling, heritage  
and craft with pop-culture is my creative  
sensitivity, really.”***

— Stuart Vevers

Stuart Vevers made this playful leather dice bag in the early 2000s, as part of his brief own-label, NEWGEN-sponsored stop on the way to the top of the luxury goods industry. Now creative director of Coach New York, where he has been since 2013, Stuart’s career as an in-demand accessory specialist reads like an encyclopaedia of brands, including Mulberry, Bottega Veneta, Louis Vuitton, Givenchy, and Loewe. As a teenager in Carlisle, Stuart began making his own clothes to go clubbing. Graduating in womenswear from Westminster University, he was part of a young creative gang on the rise in late 90s London, which included Giles, Luella Bartley and the stylist Katie Grand. Stuart attributes his fashion insight to spotting bigger-picture trends, while ‘meeting people outside the classroom in the bars and clubs we all went to.’

*The Dice bag*, First Collection, 2003

Leather

Courtesy Vevers by Stuart Vevers

***“I call my work anthropomorphic. In a word,  
it’s about fun!”***

— Yang Du

Yang Du’s animal-shaped accessories cheered up London fashion, offering a little ‘kidult’ escapism. She said of this bag, ‘The Black Swan symbolised to me a rebellious risk-taker, love and courage.’ She added, ‘Coming to England to study at Central Saint Martins made me more aware of who I am, and I’m proud to be Chinese. The culture is in my blood. Studying at CSM taught me how to find myself and be who I am.’

*Black Swan bag, ‘Why Do Fools Fall in Love?’ Collection,  
Autumn/Winter 2012*

Leather

Courtesy Yang Du

***“I was exploring fantasies, trying to create a world of mythological creatures. We’ve been pounded by reality so long – we need to escape! It was about creating an otherness.”***

— Nasir Mazhar

Nasir Mazhar’s Orb made its public entrance in 2009, oscillating around the head of Lady Gaga during her debut Fame Ball Tour. The two had been connected by his friend Nicola Formichetti, the influential London-based stylist and fashion director. Nasir’s technical and imaginative wizardry launched his solo career in headwear design. He has worked with NEWGEN designers Gareth Pugh, Meadham Kirchhoff, Louise Gray and Paolo Carzana, as well as musicians, dancers, choreographers and many others.

*The Orb*, Autumn/Winter 2009

Brass

Courtesy Nasir Mazhar

***“I was embarking on my entrepreneurial journey with passion and drive, but also fear and trepidation, wondering if I could make it on my own. The opportunity to be part of NEWGEN at such a pivotal time not only confirmed I was going in the right direction, but was an invaluable stamp of approval from the industry, for which I am eternally grateful.”***

— Shaun Leane

The powerfully original jewellery Shaun Leane was making in 2002 won him a NEWGEN fashion week exhibition space to sell his eponymous collection. He created these spiked earcuffs for Alexander McQueen’s ‘Ire’ Spring/Summer 2003 show at the same time. Setting porcupine quills he’d discovered in South Africa into silver mounts, the shape radically circled the ear in fan-formation, without piercing. A classically trained goldsmith who began at 15 as an apprentice in Hatton Garden, Shaun met Lee McQueen in a pub in 1992 and branched out into collaborating with him. He remembers ‘London was changing at that time, so there was a real energy, and it was Lee that sowed that seed in me. I started working with him show to show.’

***“I have always felt that the future of footwear can only be all-inclusive and gender neutral.”***

— Alim Latif

In 2016, Alim Latif was struck by the idea that the energetic rise of ‘gender-neutral’ fashion in London needed shoes. The brand and atelier Roker was founded that year on the strength of its East End shoe-making workshop. Alim states, ‘From the very first pair I made then, to now, I create without binary constraint.’ Roker has contributed to the ever-steepening heights of London platform shoe and boot fashion, and is known for brass-buckled made-to-order lines. The brand has designed collaborative collections for Charles Jeffrey Loverboy, Richard Malone and Harris Reed.

*Hallgarth boots, Autumn/Winter 2023*

Leather, rubber, plastic

Courtesy Roker

*Porcupine Quill Ear Cuffs*, Shaun Leane for Alexander  
McQueen 'Irere' Collection,  
Spring/Summer 2003  
Porcupine quills, sterling silver  
Courtesy Shaun Leane

***“Backstage, it was like triage! I was glueing, cutting, stapling shoes for designers last-minute before their shows.”***

— Nicholas Kirkwood

Nicholas Kirkwood emerged as the ‘statement’ shoe designer amid the London talent of the mid-2000s. ‘London was just becoming this young creative focus for the outside world,’ he said. His towering backward-sliced platforms suited a generation’s short, leggy party dresses. This was the look on which he founded his brand, which quickly expanded to meet international demand. Nicholas graduated from London’s Cordwainers College ‘doodling abstract ideas’, while forming professional relationships with Italian manufacturers. His shoe collaborations with Louise Gray, Peter Pilotto, Erdem, Roksanda and Gareth Pugh helped to catapult them all into the international spotlight.

*1/ D-Ring sandal with Motion wedge, Spring/Summer 2008*

Satin, lizard skin, leather

*2/ X-strap sandal with Motion platform, Spring/Summer 2008*

Kid suede, lizard skin

3/ *Butterfly sandal with Motion platform*, Spring/Summer  
2008

Swarovski fabric, kid leather

4/ *Hepworth sandal with Motion platform*, Spring/Summer  
2008

Kid suede, leather

Courtesy Nicholas Kirkwood



***“What I do is very feminine and fun,  
and done in a chic, sexy way.”***

— Sophia Webster

Sophia Webster appalled her tutors at the Royal College of Art by making pink heels with butterflies. She refused to let them tone her down, and after graduation her colourful shoes were in demand. In 2013, when she won NEWGEN funding, her former boss Nicholas Kirkwood stepped in to help with production. Her Chiara shoes with laser-cut butterflies on the heels are still her bestsellers today.

*Chiara sandal*, Spring/Summer 2014

Leather

Courtesy Sophia Webster Ltd

***“Feminine and masculine, sportswear and luxury, vintage and modern are the essence of my shoes. Upcycling is the by-product.”***

— Ancuta Sarca

The idea of hybridising kitten-heels with trainers hit Ancuta Sarca when she was confronted with a pile of worn shoes she'd accumulated in her bedroom. 'I just started making them as a project at home. I was coming from a place where I didn't want to add to the damage fashion is doing.' Ancuta's sexy, feminine shoes were a hit with friends, and – via Instagram – with celebrities. She's gone from DIY one-offs to standardised production with an Italian luxury footwear manufacturer. 'They'd never done upcycling. But they wanted to work with me because they understand this is how the future will be.'

*1/ Pink upcycled trainer heels*

*2/ Upcycled aqua scuba diving heels*

Spring/Summer 2023

Recycled plastic, deadstock leather

Courtesy Ancuta Sarca

***“I’m drawn to matching things. I’m not just doing a silhouette, I’m doing the pattern on the clothing, and the accessories that go with it.”***

— Holly Fulton

Holly Fulton created sets of Art Deco-themed clutches, neckpieces and bangles to go with her 2010 NEWGEN show. She ascribes her lifelong love of 20th-century design to being taken around car-boot sales and antique shops as a child in Scotland in the 1980s. ‘I identify with Joan Collins’, she quipped. ‘Everything must “go together”.’

1/ Bracelet, Autumn/Winter 2010  
Wood, acrylic, Swarovski crystal,  
snakeskin

2/ Bracelet, Autumn/Winter 2010  
Wood, Perspex, Swarovski crystal

3/ Bracelet, Autumn/Winter 2009  
Wood, Swarovski crystal

4/ Earrings, Autumn/Winter 2010  
Acrylic, Swarovski crystal

5/ Necklace, Autumn/Winter 2010  
Acrylic, Swarovski crystal, snakeskin, leather

6/ Handbag, Spring/Summer 2010

Leather, stingray leather, acrylic, Swarovski crystal

7/ Illustration, Autumn/Winter 2010

Ink on recycled paper

Courtesy Holly Fulton

***“You have to have a little bit of punk in your heart to want to wear my stuff.”***

— Dominic Jones

Dominic Jones launched ‘Tooth and Nail’, his first jewellery collection, in 2009. He began crafting jewellery as a 24-year-old graduate of Sir John Cass School, while at the heart of the club scene among young NEWGEN designers. His hand-carved thorns, teeth, claws and knuckledusters were propelled to international visibility by performers including Amy Winehouse, Beyoncé and David Bowie. Today, Dominic is Creative Director at the Royal Mint.

*1/ Claw knuckleduster*

*2/ Fang necklace*

*3/ Teeth ring*

‘Tooth and Nail’ Collection, Spring/Summer 2010

Recycled silver, gold

Courtesy Dominic Jones Jewellery

***“I watched a lot of Chinese costume dramas when I was a child. And I was really interested in the Regency period for women in the west.”***

— Yuhan Wang

Yuhan Wang’s whimsical visual romance with 19th-century styles manifest, as part of her total aesthetic, in her talent for designing accessories. Born in China, she studied at the New York School of Arts and has been London-based since she came to study at Central Saint Martins. Yuhan’s brand signatures have grown from out of her explorations of Asian femininity, and its connections to Western culture. ‘It’s the mix of Eastern and Western elements I like’, she says.

*3D Printed Daisy Earrings*, Spring/Summer 2022

Resin, silver

Courtesy Yuhan Wang

Handkerchief Bag

Cotton

Illustration Card

Mixed Media

Courtesy Sarah Mower

1/ 'Louise Gray for Topshop Make Up' Collection, 2012  
Reproduced by permission  
Courtesy Paul Wetherall

2/ *Blink eye palette*

3/ *Intensify eye liner*

4/ *Legend lipstick*

5/ *There and Black mascara*

6/ *Wave Machine eye duo*

'Louise Gray for Topshop Make Up' Collection, 2012  
Paper, plastic

Courtesy Louise Gray

# ***“Creating an immersive world of talismanic jewellery.”***

— Alighieri

Rosh Mahtani began creating her ancient-seeming jewellery after studying French and Italian at Oxford University. The huge success of Alighieri, the jewellery brand she founded in 2014, grew out of her obsession with descriptions of the afterlife found in medieval poet Dante Alighieri’s *Divine Comedy*. Among her first pieces was a pendant stamped with a lion – a talismanic symbol of strength and courage – made with a deliberately personal sense of ‘imperfection’. Alighieri’s signature style, which uses hand-carved wax forms, results in timeless pieces that could almost have been discovered on an archaeological dig. They are made using the traditional craftsmanship still found in London’s Hatton Garden jewellery quarter.

1/ *The Selva Oscura choker*, 2018

Recycled bronze, gold

2/ *The No More Tears choker*, 2018

Recycled bronze, gold

3/ *L’Aura choker // Chapters i and ii*, 2020

Recycled bronze, silver, gold



4/ *L'Aura choker // Chapter i*, 2019

Recycled bronze, silver, gold

5/ *The Infernal Storm earrings*, 2019

Silver, recycled bronze, freshwater pearl, gold

6/ *Wax forms*, 2019

Wax

Courtesy Alighieri

1/ 'Louise Gray for Topshop Make Up' Collection, 2012  
Reproduced by permission  
Courtesy Paul Wetherall

2/ *Blink eye palette*

3/ *Intensify eye liner*

4/ *Legend lipstick*

5/ *There and Black mascara*

6/ *Wave Machine eye duo*

'Louise Gray for Topshop Make Up' Collection, 2012

Paper, plastic

Courtesy Louise Gray

# CHOOSE YOUR LOOK

Designers work with hair stylists, make-up artists and accessories designers to bring their looks to life. Take a photo in your favourite style - get ready to strike a pose!



Charles Jeffrey Loverboy, Spring/  
Summer 2018

Makeup: Lucy Bridge

Hair by John Vial for Revlon Professional

Photo: Chris Yates/Alamy Stock Photo

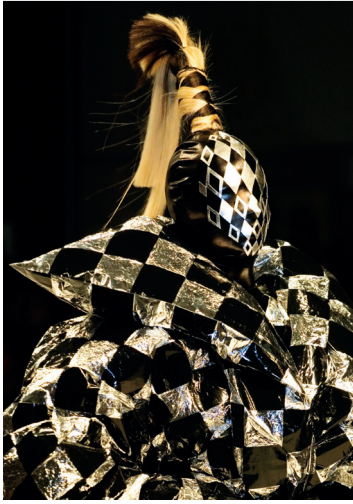


Chet Lo, Spring/Summer 2023

Makeup: Terry Barber

Hair: Anna Cofone

Photo: courtesy Chet Lo



Gareth Pugh, Spring/Summer 2007

Face mask: Alex Box

Hair: Eugene Souleiman

Photo: LaModa/Alamy Stock Photo



Henry Holland, Autumn/Winter 2008

Makeup: Lucia Pica

Hair: Adam Reed

Photo: NurPhoto SRL/Alamy Stock Photo



Liam Hodges, Autumn/Winter 2018

Makeup: Jenny Coombs

Hair: Tina Outen

Photo: Matt Crossick/Alamy Stock Photo



Louise Gray, 'Louise Gray for Topshop  
Make Up Collection', 2012  
Makeup: Louise Gray  
Hair: Louise Gray

Photo: Paul Wetherall



Marques Almeida, Spring/Summer 2015  
Makeup: Terry Barber

Photo: CatwalkFashion/Alamy Stock  
Photo



Matthew Williamson, Spring/Summer  
1998  
Makeup: Mary Greenwell  
Hair: Sam McKnight

Photo: PA Images/Alamy Stock Photo



Richard Quinn, Autumn/Winter 2018  
Helmet by Richard Quinn

Photo: NurPhoto SRL/Alamy Stock Photo

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**SNAPCHAT** 



# THE SHOW

Welcome to the REBEL fashion show. Here, you're invited to witness six groundbreaking collections by young London designers on one runway. These very different fashion 'moments' share one common denominator: each delivered the shock and surprise of a completely unexpected vision.

Fashion shows, at their most significant, go against norms, stir up emotional reactions and set new social agendas. The freedom and professionalism of these individualist collections by very young people has predicted new ways to dress, and new ways to be.

These designers have crystallised the feelings of their generation in outbursts of colour and poetic and conceptual fantasy. They've formed an advanced guard, crossing gendered boundaries, celebrating Black elegance and showcasing design for all body types.

Your front row seat awaits...

## EXCERPTS FROM SHOW FILMS:

Christopher Kane, Spring/Summer 2007  
Courtesy Christopher and Tammy Kane

Meadham Kirchhoff, Spring/Summer 2011  
Courtesy Edward Meadham

JW Anderson, Autumn/Winter 2013  
Andrew Murphy for the British Fashion Council  
Courtesy DUCK Productions on behalf of the British  
Fashion Council

Sinéad O'Dwyer, Spring/Summer 2023  
Courtesy TikTok

Craig Green, Spring/Summer 2015  
Courtesy DUCK Productions on behalf of the British  
Fashion Council

Wales Bonner, Spring/Summer 2017  
Courtesy DUCK Productions on behalf of the British  
Fashion Council

16 minutes 48 seconds

Original soundtrack by Mimi Xu & Awkward Moments



# ***“It was like a silent protest.”***

— Craig Green

Craig Green stirred such a reaction with his first NEWGEN show in 2015 that one headline read: ‘Everyone was crying at Craig Green.’ His procession of barefoot men bearing conceptual banners on their backs had touched on sensitive, elusive emotions surrounding masculinity. Craig’s talent for avoiding literal references while co-opting elements of martial-arts uniforms and workwear marked him out as an international voice in menswear. At 27 years old, he was drawing on his working-class upbringing in London ‘with relatives who did carpentry, upholstery and made things’.

Craig Green dedicated his show to the influential fashion educator Professor Louise Wilson OBE (1962–2014).

## ON THE RUNWAY:

*Ensemble*, Spring/Summer 2015

Cotton, wood, muslin

Courtesy Fashion Museum Bath

*Quilted Jacket and Worker Trousers*, Spring/Summer 2015

Tarpaulin

Courtesy ATOPOS cvc collection 2014.10.063

*Ensemble*, Spring/Summer 2015

Cotton, wood, muslin

Courtesy ATOPOS cvc collection 2014.10.064

*Quilted Jacket and Worker Trousers*, Spring/Summer 2015

Cotton

Courtesy Craig Green

#### IN THE DISPLAY CASE:

1/ Process material for Spring/Summer 2015 invitation,  
2014

Natural kraft paper, acrylic paint

2/ *Craig Green Spring/Summer 2015 invitation*, 2014

Natural kraft paper, acrylic paint

Courtesy Craig Green

***“I was thinking about Haile Selassie: this idea of a saviour who would create a connection and spiritual pathway between Ethiopia and the Caribbean. I was reflecting this idea of a refined Black male, very present in history. A sense of dressing your best in a very pure way.”***

— Grace Wales Bonner

The show Grace Wales Bonner named Ezekiel was a turning point. Completely counter to the then-dominance of streetwear, her 2017 portrayal of Black masculinity blazed a trail for elevated tailoring. As a young British-Jamaican woman opening new intellectual and spiritual conversations around Afro-Atlantic culture, her voice was already being taken seriously by the menswear industry. Grace’s exploration of ‘the intersection of Caribbean crafts and European ideas of luxury’ became the founding ethos of her Wales Bonner brand. Here, details allude to Emperor Haile Selassie: cowrie-bead and crystal embroidery on capes and Jamaican Rastafari crocheted waistbands on Savile Row-style tailoring. Grace’s work today spans art, curation, literature, music, performance and design, setting an example which has inspired young Black designers to voice their ideas in multiple directions.

## ON THE RUNWAY:

Ensemble, 'Ezekiel' Collection, Spring/Summer 2017  
Cotton, wood, shells, crystals, leather

Ensemble, 'Ezekiel' Collection, Spring/Summer 2017  
Wool, beading, leather

Ensemble, 'Ezekiel' Collection, Spring/Summer 2017  
Cotton, silk, wool, metal, stones, leather

Ensemble, 'Ezekiel' Collection, Spring/Summer 2017  
Cotton, wool, silk blend, shells, leather

Courtesy Wales Bonner

## IN THE DISPLAY CASE:

1/ *Everythings for Real Volume I*, First Edition, 2014  
Wales Bonner, Inc. in collaboration with Ditto Press  
Paper

Courtesy Wales Bonner

2/ Press release, 'Ezekiel' Collection, Wales Bonner,  
Spring/Summer 2017

Reproduced with permission

Courtesy Wales Bonner

***“‘Suddenly Last Summer’ was more refined and sophisticated in every way. It pushed my craft miles further than I knew it could even go.”***

— Edward Meadham

The magical candy-coloured wonder-world conjured by the Meadham Kirchhoff ‘Suddenly Last Summer’ show was an unforgettable turning point in London fashion in 2011. The partnership between Edward Meadham and Benjamin Kirchhoff – who met at Central Saint Martins – had previously been known for dark presentations. For this collection, staged amongst a garden of pink-sprayed flowers, Edward Meadham unleashed a staggering new vision. Layers of drawing, research and intricate patterns manifested his inner world, tinted by multiple references to his childhood, and filtered through a re-imagining of Daisy Chainsaw lead singer KatieJane Garside in the video for ‘Pink Flower’. From the dip-dyed hair to bejewelled platforms, via intricate chiffon dresses Edward named after My Little Pony toys, the show orchestrated a tour-de-force of collaborations with East London friends. Its revolutionary impact inspired a young generation of followers in its wake.

## ON THE RUNWAY:

*Laytana dress*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Silk

Courtesy Hannah Lambert

*Godiva dress*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Silk

Courtesy Hannah Lambert

*Diamond Veil Crown* headpiece by Nasir Mazhar for  
Meadham Kirchhoff, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Mixed materials

Courtesy Edward Meadham

*Crowley Lady t-shirt, Gretel skirt, and Leathena jacket*,  
'Suddenly Last Summer' Collection, Spring/Summer 2011

*Floral Diadem* headpiece by Nasir Mazhar for Meadham  
Kirchhoff

Shoes by Pollini for Meadham Kirchhoff

Leather, cotton, silk crepe, mixed materials, cotton, plastic

Courtesy Edward Meadham

Hair by James Pecis and Sarah Palmer

Make-Up by Florrie White

Styling and Accessories by Nasir Mazhar

## IN THE DISPLAY CASE:

1/ *Show invite*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Paper

2/ *Show credit zine*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Paper

3/ *First hair and make-up drawing*, 'Suddenly Last  
Summer' Collection,  
Spring/Summer 2011

Mixed media on paper

4/ *Original photography*, 'Suddenly Last Summer'  
Collection, Spring/Summer 2011

Photographs

5/ *Original painting – unicorns*, 'Suddenly Last Summer'  
Collection,

Spring/Summer 2011

Mixed media on paper

6/ *Godiva toile*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Mixed media on paper

7/ *First shoe drawing*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011

Mixed media on paper

8/ *Preliminary sketches*, 'Suddenly Last Summer'  
Collection, Spring/Summer 2011  
Mixed media on paper

9/ Sketchbook, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011  
Mixed media on paper

10/ *First set drawing*, 'Suddenly Last Summer' Collection,  
Spring/Summer 2011  
Mixed media on paper

Courtesy Edward Meadham



***“I want a new vision of the female gaze. I’m dismantling the oppression of standard pattern cutting I’ve hated. I tailor for so many different bodies – to see that beauty, to make people comfortable in luxury fashion.”***

— Sinéad O’Dwyer

Sinéad O’Dwyer is a forceful voice in the demand for inclusivity in fashion. Her 2023 NEWGEN show celebrated sizes 6-30 and people who use wheelchairs. Sinéad had reacted strongly against the damage to women’s self-image she saw as a trainee designer in New York. An Irish citizen, she came to London to study at the Royal College of Art ‘to figure out what I wanted to do’. Realising that traditional industrial patterns ‘are all based on flat bodies’, she set about life-casting on her own models. From there, she has engineered curves into tailoring.

## ON THE RUNWAY:

*Fitted shirt, cello culottes and suspender cargo bag,*  
Spring/Summer 2023  
Organic cotton, polyamide, elastane

*Rib and satin shibari dress,* Spring/Summer 2023  
Mary Jane shoes by Sinéad O'Dwyer x Tabitha Ringwood  
Silk, nylon, Lycra, Tencel

*Rib and satin shibari dress,* Spring/Summer 2023  
Ballet flats by Sinéad O'Dwyer x Tabitha Ringwood  
Silk, nylon, Lycra, leather

*Moulded pleat bib, naked dress and shibari harness  
tights,* Spring/Summer 2023  
Embroidered Mary Jane shoes by Sinéad O'Dwyer x  
Tabitha Ringwood  
Triacetate, silk, polyester, Tencel

Courtesy Sinéad O'Dwyer

## IN THE DISPLAY CASE:

1/ Styling, casting, hair and make-up artist trial, Look 20,  
Spring/Summer 2023

Models: Augusta Yr, Jade O'Belle, Destiny Adeyemi, Obi Ezenwoye

Make-up: Vassilis Theotokis

Hair: Franziska Presche

Styling: Ai Kamoshita

Casting: Emma Matell

2/ Photograph of synthetic felt form

Reproduced with permission

3/ Press release, Sinéad O'Dwyer, Spring/Summer 2023

Reproduced with permission

Courtesy Sinéad O'Dwyer

4/ *Group shot, behind the scenes*, Sinéad O'Dwyer,  
Spring/Summer 2023

Models: Naadirah Qazi, Zaynab Bellakhdar, Rianka Gill,  
Simonétta Bucciarati, Augusta Yr, Mei Cheng, Josefine  
Jensen, Bella Nelson, Ocean Genevieve, Jade O'Belle,  
Juliette Bos, Imani Randolph, Grace Pearce, Cosha,  
Sioned Cordiner, Jennifer Ball

Reproduced with permission

5/ *Emily, behind the scenes*, Sinéad O'Dwyer, Spring/  
Summer 2023

Model: Emily Barker

Reproduced with permission

Courtesy Sharna Osborne

***“It’s this idea of a shared wardrobe. It’s purely about what a garment means to a person. There was this switch to people deciding their identities themselves.”***

— Jonathan Anderson

The radical 2013 JW Anderson menswear collection articulated a shift in a generation’s attitudes to gendered fashion. His frilled shorts and leather boots, bustiers and mini-tunics articulated conversations Jonathan was having with friends, and caused a press furore. His dual inspirations were photographs showing Patti Smith and Robert Mapplethorpe wearing identical clothes in the 1970s, and images he described as demonstrating ‘bourgeois dress codes’. Anderson’s commitment to his ‘shared wardrobe’ followed through into his women’s collection, which used the same fabrics and silhouettes. Anderson was working with his stylist and collaborator Benjamin Bruno in a windowless basement at the time of his NEWGEN show. Later that year, Jonathan was appointed creative director of Loewe.

## ON THE RUNWAY:

Ensemble, Men's Autumn/Winter 2013  
Neoprene, wool, leather

Ensemble, Men's Autumn/Winter 2013  
Neoprene, wool, leather

Ensemble, Women's Pre-Fall 2013  
Leather

Ensemble, Women's Pre-Fall 2013  
Neoprene, wool, leather

Courtesy JW Anderson

## IN THE DISPLAY CASE:

JW Anderson Autumn/Winter 2013, backstage  
photography by Mark Rabadán, 2013  
Reproduced by permission  
Courtesy British Fashion Council

***“I wanted it to be blinding colours, neon, exhilarating! If a girl wears one of my dresses to a party – she’s the only girl at the party!”***

— Christopher Kane

Christopher Kane was 24 when his 2007 debut show of short, body-conscious dresses knocked fashion sideways. The young designer from Newarthill near Glasgow produced this tour de force in neon elastic and underwear lace sourced at Ridley Road Market in Dalston, London. Just six months after graduating from his Central Saint Martins masters, he gained the attention of Donatella Versace, who sent him towering platform shoes and crystal mesh to finish his NEWGEN show. The fashion world was taken by storm, with talk of the new wave of London talent, bringing media attention back to the city. Christopher’s love of fashion – especially the glamour of Versace – began as a teenager, when he recorded and catalogued fashion TV shows on VHS cassettes, watching them over and over religiously .

## ON THE RUNWAY:

*Neon yellow elastic dress, Spring/Summer 2007*

Bolster necklace

Polyester, Swarovski crystals

*Lilac frill lace dress with hoops, Spring/Summer 2007*

Polyester, elastane, Swarovski crystals, brass

*Orange hotfix and lace dress, Spring/Summer 2007*

Polyester, elastane, Swarovski crystals, brass

*Turquoise dress with hoops and ruffles, Spring/Summer 2007*

Polyester, elastane, Swarovski crystals, brass

Courtesy Christopher and Tammy Kane



## IN THE DISPLAY CASE:

1/ Recorded fashion shows with handwritten label, 1996  
VHS tape, pen on card

2/ Original sketch, Graduate Collection 2006 and Spring/  
Summer 2007

Pencil and sharpie on paper

3/ Sketchbook page with crystals, Graduate Collection  
2006 and Spring/Summer 2007

Swarovski crystals, pen on paper

4/ A5 sketchbook, Graduate Collection 2006 and Spring/  
Summer 2007

Mixed materials

5/ Colour copy of sketchbook page, Graduate Collection  
2006 and Spring/Summer 2007

Paper

6/ Blue dress, gold hardware, side view, Graduate  
Collection 2006 and

Spring/Summer 2007

Photograph

7/ Close up, dress detail, Graduate Collection 2006 and  
Spring/Summer 2007

Photograph

8/ Blue dress close up, Graduate Collection 2006 and  
Spring/Summer 2007  
Photograph

9/ Blue dress on body, Graduate Collection 2006 and  
Spring/Summer 2007  
Photograph

10/ Pink dress against light, Graduate Collection 2006 and  
Spring/Summer 2007  
Photograph

11/ Christopher Kane and disco balls, 2006-7  
Photograph

12/ Handwritten note from Donatella Versace, 2006-7  
Pen on paper

Courtesy Christopher and Tammy Kane

The sheer numerical impact of NEWGEN designers shows jumps vividly into focus on Vogue Runway. This wall of screengrabs provided by the Condé Nast App captures 140 shows by NEWGEN recipients that it has covered since it launched its groundbreaking innovation of immediate digital fashion show reporting in 2000. Within Vogue Runway's images and live reviews, upsurges of London's new talent, its explosions of colour, the advent of the menswear scene and designers' radical opinions are all recorded in encyclopaedic detail. At the turn of the millennium, the new internationally-followed platform upped the fortunes of London as a fashion city. As designers became instantly visible, they longer needed to decamp abroad. Their kaleidoscopic variety is being constantly reported on, even as you read this...

Vogue Runway, 2000 – 2023

Reproduced by permission

Courtesy of Condé Nast



# CHANGE-MAKERS

Since 1993, NEWGEN designers have been radical change-makers. Collectively, they are an advanced guard of many independent young voices, actively showing who fashion must include while demonstrating the future of what being a designer means.

Communicating far beyond the runway, today's designers blend film, performance, education, art, social and environmental and ethical responsibility as never before. They prioritise representation and identity politics, oppose gender stereotypes and uplift and empower their communities. Their lead in blurring the lines between womens and menswear joyfully opens up fashion to ever-increasing spectrums of queer, feminist and intersectional perspectives.

This room shows a small cross-section of pioneering NEWGEN designers whose work embodies London's creative spirit of rebellion against norms, barriers and the fashion system itself. In it can be seen people whose innovations range from upcycling over 20 years ago – before the term existed – to digital printing bio-materials on a farm, from starting a war

against plastic to campaigning for fair pay, 'pandemic revenge dressing' and beyond...

***“A-COLD-WALL\* is based on the notion of melting-pot culture and the sociopolitical overlay of different class systems interacting.”***

— Samuel Ross

Samuel Ross has deployed his brand A-Cold-Wall\* as an interdisciplinary entity for social change, exemplifying the activism of the new Black British creative generation. His 2019 menswear collection conceptually embeds the look of Brutalist inner-city estates he saw as a teenager in Brixton and Wellingborough.. He staged the show with Black performers struggling through tanks of water, a harrowing reference to the small-boats migration crisis then beginning to hit the UK. He founded A-Cold-Wall\* in 2014, inspired by working for designer Virgil Abloh at the London studio for his brand Off-White. Samuel has ‘played forward’ his success, using his influence to establish the Black British Artist Grants to support exceptional emerging artists and entrepreneurs.

*Double-Faced Framework Jacket and Asymmetric Quilted Trousers, Autumn/Winter 2019*

Wool, polyester

Courtesy A-Cold-Wall\*

***“I explore Black male identity in British culture, focusing on gestures and emotion to shift hyper-masculine stereotypes.”***

— Bianca Saunders

Young female designers bringing their radical and differing viewpoints to men’s fashion are a London phenomenon. Bianca Saunders embeds her lived experience as a Londoner of Jamaican heritage into her techniques and shows. The structure of her clothes is inspired by movement and gesture, deriving from the conversations with male friends she first recorded in *Personal Politics*, the video documentary she made for her dissertation at the Royal College of Art.

*Caught shirt and trousers*, Spring/Summer 2020

Cotton, elastane

Courtesy Bianca Saunders

***“Freedom, liberation and the ability to challenge expectations are important to me. I’m extremely interested in identity, and the way in which it can shape perception. Movement is the catalyst for how I design.”***

— Saul Nash

In live performances and film, the technical sportswear brand LUAS by Saul Nash – his first name spelled backwards – simultaneously celebrates his London-Caribbean heritage, rewrites masculine stereotypes and progresses sustainability. The 2021 green and yellow tracksuit he anatomically engineered in sustainably produced Australian merino wool is one illustration: ‘I took the flag of Guyana, and waved it across a projector to reflect the notion of waving your flag at carnival.’ Saul’s background as a dancer, professional movement director and a member of the House of Revlon ballroom scene flows through his design. ‘I went to school with a diverse body of people. It’s important in my work to demonstrate a range of different faces, and show a spectrum of men. It also reflects who I am, because I have lots of different sides to me.’

*Guyana Jacquard Knit* ensemble, ‘Ritual’, The Woolmark Prize Collection, Autumn/Winter 2022

Merino wool

Courtesy Saul Nash



***“This is one of our all-time favourites – a bloke in a bomber jacket with a pleated skirt. A super-cute raver, maybe. We never mentioned ‘gender’ at all when we were designing. To us, the fact that women have always bought our things highlights the ridiculousness of even questioning it.”***

— Stefan Cooke

Stefan Cooke belongs to a new wave of designers to have emerged since menswear shows started in London in 2012. He and his partner Jake Burt describe these 2021 plays on British menswear classics as ‘taking sartorial eccentricity and refining it’. They resist talk about the meaning and gender identity of their work, saying ‘there is no philosophy’.

*Varsity dress, Spiral scarf and accessories, Autumn/Winter 2021*

Wool, leather, cotton

Courtesy Stefan Cooke

***“I’m always on the border of these two things. In my work, I always want it to be more than a transactional exchange.”***

— Paria Farzaneh

Paria Farzaneh’s British-Iranian identity has been central to her work since she launched her first menswear collection in 2017 in celebration of Nowruz, Iranian new year. She arranged her autumn 2020 show as an Iranian wedding in London’s East End, showing her desire to bring communities together and foster mutual understanding in divisive times. Her signature inclusion of traditional hand-blocked print made in Isfahan, Iran, reinforced this aim. *The Guardian* recognised the significance of Paria’s ceremony in its centre spread of 6 January 2020.

Ensemble, Autumn/Winter 2020

Iranian cotton, upcycled jersey cotton, poly reflective piping

Courtesy Paria Farzaneh

***“For me, when we talk about ‘sustainability’, it’s as much about people, representation, heritage and fairness. And nice clothes!”***

— Priya Ahluwalia

The slick patchworked denim jacket and jeans Priya Ahluwalia designed in 2022 proved her point that upcycling should look desirable. A Londoner with dual Indian and Nigerian heritage, Priya developed the creative activism of her Ahluwalia brand while she was at the University of Westminster. Her graduation book, *Sweet Lassi* caused shock waves with her photos of dumped clothes from the West that she documented while visiting family in Lagos in Nigeria and Panipat in India. ‘I decided my brand would be informed by repurposing vintage clothing and deadstock, and giving it new life.’ Five years on, she resists ‘being pigeon-holed as a “sustainable” brand. We do things on multiple levels. I’m also concerned with the human element. The way the world is; colonialism is a huge part of industrialisation, slavery, mass industry. We’re dedicated to diversity in all different forms.’

*Reworked denim ensemble, Spring/Summer 2022*

Recycled cotton

Courtesy Ahluwalia

***“It’s about juxtaposing the strength and fragility of women, empowering them to savour the delicate.”***

— Nensi Dojaka

The radical sensuality Nensi Dojaka pinpointed with her ‘naked dresses’ met a surge of demand on social media during the Covid-19 pandemic. ‘People were feeling imprisoned’, she says. ‘I think there was a sense of freedom to it’. Her work is part of the female-led post-lockdown wave of party dressing. This dress was in the finale of her spring 2023 collection, displaying her lingerie design skills as well as the mathematical talent she discovered as a schoolgirl in Albania. Nensi set up her business in north London after gaining a masters from Central Saint Martins in 2020. She relates her woman-to-woman design to the example of Sophia Kokosalaki in the 1990s.

*Draped black dress, Spring/Summer 2023*

French silk chiffon

Courtesy Nensi Dojaka

***“I’m a Greek woman but an English designer.  
You live in the middle of things when you live  
in London. The bar is high  
– you can’t be banal.”***

– Sophia Kokosalaki

Sophia Kokosalaki was a pioneering young female designer who emerged through the NEWGEN scheme and British art schools in the 2000s. Her cool expertise became obvious when she staged a packed show in 2002, inspired both by her love of heavy metal music and her Greek-Cretan heritage. This bodice skilfully collaged fabric with delicate embroidery, a technique adapted from ‘the lessons my grandmother entertained me with over long boring summers in Crete when I was a teenager’. She showed it with low-slung trousers tucked into flat leather Cretan-style knee boots.

In memory of Sophia Kokosalaki (1972–2019).

Embroidered top, Autumn/Winter 2002

Wool, leather

Courtesy Branding Heritage Digital Museum - Sophia Kokosalaki BH Collection

***“The brand is about accepting your body,  
having a community to empower finding your  
sexuality and beauty.”***

— Dimitra Petsa

In the 2020s, young women designers are freely affirming female physicality and spirituality in a collective dismantling of objectification. Dimitra Petsa, founder of the brand Di Petsa, has embedded eroticism, myth and the idea of bodily fluids into the aesthetics of her ‘wet-look’ dresses and ritual performances. She says, ‘I deconstruct feelings of shame surrounding the female body.’ The embracing of pregnancy in her spring 2023 collection is part of the continuous feminist celebration that runs through her work.

*Wetlook pregnancy dress, Spring/Summer 2023*

Recycled polyester, elastane

Courtesy Di Petsa

***“It’s a ’90s leather aesthetic, mixed with the nipped-in bra shaped by the inspiration of sari-blouses. It symbolises the hybridisation I represent.”***

— Supriya Lele

Supriya Lele’s powerfully sexy coat from spring 2020 is a statement of her British-Indian design identity. Her fusion of 1990s minimalism with sari-like drapes, ribbon-ties and Indian fabrics expresses ‘the interplay between my two cultures, Indian and British – I live in my own space between both’. She attributes her feminist sensibility to her teenage years as a thrash-metal fan and skater girl, brought up by Indian parents who were doctors in the West Midlands. ‘On my masters at the Royal College of Art, I understood the body is political. I went deeply into what I was saying.’

*Rubberised Bra coat and Flou trouser, Spring/Summer 2020*

Coated cotton, Lycra

Courtesy Supriya Lele

***“The aim is to give a snapshot of the current social, political, economic and creative trends, from a feminist point of view.”***

— Eftychia

Eftychia Karamolegkou’s 2020 NEWGEN installation ‘The Last Meeting’ was a tableau of eleven suited women and one man, seated at a boardroom table. Eftychia said, ‘The purpose was to mock the patriarchal hierarchy’, which she did by restaging the iconography of Jesus and the Apostles at the Last Supper as a high-level corporate meeting of women. This challenge to the dearth of tailoring for women silently questioned the fashion industry’s obsession with party and event dressing.

Shirt and suit ensemble, ‘The Last Meeting’ Collection,  
Spring/Summer 2020

Reused polyester, wool blend

Courtesy Eftychia



***“I cast Hayley Morley, a curve model, to open my show. The fashion industry had a very narrow focus on models with similar body shapes at the time. My rebellion from the catwalk norm sought to break down barriers, inspire self acceptance and confidence, and promote a more inclusive notion of beauty.”***

— Mark Fast

Mark Fast’s first solo NEWGEN show of knitwear in 2007 embraced curvier models, driving the demand for inclusive fashion. He said, ‘There was little representation or acceptance of diversity in terms of body types. Afterwards, I was overwhelmed with countless emails from women who were thrilled, who had previously felt unrepresented.’ Mark developed his ‘cobweb-stitch’ on a domestic knitting machine in his small East End studio. ‘I began as a solitary force driven to fearlessly innovate techniques and materials, celebrate individuality and defy conventional norms.’

*Black knitted dress with pearl detailing, Spring/Summer 2010*

Polyester, Swarovski pearls

Courtesy Mark Fast

## ***“Shabby, but still here!”***

— Lucinda Chambers

Russell Sage is a London pioneer of what are now known as ‘upcycling’ and ‘circular’ design. This *jacket*, made from an old Union Jack flag, is a rare survival from the 2000s. Russell was constructing radically romantic collections from fragile antique fabrics while Lucinda Chambers, then fashion director of British *Vogue*, commissioned the *jacket* to be modelled by Kate Moss. She styled the story from her own mix of vintage clothes and modern fashion, saying ‘It was everything I personally loved.’ Russell has commented, ‘Everything else I made at that time is fallen apart or been reused.’

*Vintage Union Jack jacket, 2008*

Russell Sage

Linen

Courtesy Lucinda Chambers

British Vogue, October 2008 Issue

Paper

the Design Museum Collection

***“In 2009, my first collection was eight garments made from one military parachute. The idea was ‘made in England, but re-made in England’. To take things that exist, and make them into useful contemporary clothing: that’s the bedrock of my business.”***

— Christopher Raeburn

Christopher Raeburn is a pioneer in the sustainable fashion movement. Seven years ahead of the Paris Agreement on the reduction of greenhouse gas emissions entering into force in 2016, he was already upcycling military surplus he had discovered warehoused in enormous quantities in the UK. At first, sceptics questioned whether the Raeburn brand could survive within the mass-produced fashion system. Christopher’s response was to create his own business model: remake, reduce, recycle – an idea that was featured in *US Vogue* in 2010. Today, Christopher is a multi-award-winning authority on environmentally responsible design. Sharing knowledge through workshops is integral to his practice, alongside sustainability-based collaborations with major companies which have included Victorinox and Timberland.

*Remade Pop-Out Parka*, Spring/Summer 2011

Parachute nylon, cotton

Courtesy Raeburn

*The Sustainable Style with Christopher Raeburn for Pitti*

*Uomo 98*, 2020

Project Curator & Editor: Giorgia Cantarini

Director: Conor Gorman

Producer: Ghandi El-Chamaa

DOP: Howard Mills

Colourist: Anna Barsukova

Composer: Stuart Crowhurst (88 West Music)

Composer: Max Davidoff Grey (88 West Music)

Courtesy Pitti Uomo

3 minutes 54 seconds

*US Vogue*, August 2010 Issue

Paper

the Design Museum Collection

***“I make new sneakers from old ones. I think it’s so beautiful when you can see all these pieces with memories embedded in the materials.”***

— Helen Kirkum

Helen Kirkum uses the term ‘remastering’ for her meticulous collaging of discarded trainer-parts to make new ones. She has gained respect within sneakerhead culture for her creative alternative to poses to the dominance of ‘boxfresh’ consumption and to the waste of mass-production. Helen works with UK clothing charities to salvage components from some of the billions of tonnes of unpaired trainers people throw away every year. She and her expert sorters and craftspeople produce the ‘Palimpsest’ collection, each with a slightly different character and ingeniously reusing displaced logos. Customers can have up to six pairs of their old trainers collaged into a bespoke one-off pair, saving sentimental memories as well as landfill.

1/ *Palimpsest sneaker 001*, Spring/Summer 2023

Recycled leather, rubber

2/ *Collaged recycled leather material*, 2022

Leather, synthetic leather, cotton

3/ *Drawer of small white leather components*, 2022

Leather, recycled synthetic materials

Courtesy Helen Kirkum

4/ *Introducing the Palimpsest sneaker*, 2022

Documentary by Lily Vetch, featuring makers from TRAIID,

Love Welcomes and GORAL

Courtesy Lily Vetch

9 minutes 49 seconds

***“I wanted to work in the fashion industry to sort of get infiltrated – and work with the system to help others.”***

— Bethany Williams

Bethany Williams grew up volunteering at homeless shelters and food banks, alongside studying art. Her label is a radical form of fashion as grassroots community work. The bright collaged sportswear in her Spring/Summer 2022 collection, titled ‘All Our Stories’, was a gentle demonstration of her ‘ethically, socially and environmentally positive’ practices. It shone a spotlight on the Magpie Project, which supports women and children in temporary or insecure accommodation, and with which she has an ongoing collaboration. Bethany also supports employment opportunities for formerly incarcerated women in the UK, and the Italian San Patrignano Community for young people facing addiction problems.

Ensemble, ‘All Our Stories’ Collection, Spring/Summer 2022

Merino wool, organic cotton

Courtesy Bethany Williams

***“My rebellion is decontextualising ‘sustainable fashion’ as something that denotes non-luxury. I’ve set my sights on delivering sustainable luxury products. On proving that it’s possible.”***

— Conner Ives

Conner Ives broke the rules when he started selling his ‘reconstituted’ clothes as a first-year Central Saint Martins student in 2017. His American glamour, with its pop-culture references, took off through his Instagram feed. Sustainability studies were not yet on the curriculum, but Conner set about refashioning post-consumer waste from London vintage stores. This bias-draped dress made from printed scarves was in his NEWGEN collection ‘The American Dream’: ‘I went across England, finding vintage bulk-wholesalers in Essex and Sheffield.’ Conner has pushed forward a new business model: ‘Sustainability and design have to go hand-in-hand. But at the end of the day – while a product may be responsible, it has to be desirable.’

*Reconstituted scarves ensemble, Autumn/Winter 2021*

Silk, leather

Courtesy Conner Ives



***“I have a way of working that’s very much outside of the system. In 2014, I was the only one in my class interested in sustainability. It was a nightmare trying to get people to listen. It’s a whole different situation now.”***

— Richard Malone

Richard Malone is a trailblazer in rejecting the damaging practices of the fashion industry. Both a designer and an artist, he has set about doing everything differently. He makes luxurious clothes for individual women rather than through wasteful wholesale systems, using deadstock and recycled materials. ‘Sustainability is a given’, he has said. Richard’s work celebrates women and frequently weaves in stories about his Irish background as a queer, working-class activist. ‘I’m an artisan-designer from Wexford who works in everything from sculpture to fashion to textiles’, he says. The red and blue checks in his autumn 2018 collection were handwoven by the Indian Oshadi collective, which guarantees fair wages.

Knitted top and under garment, hand-woven vest and skirt, Autumn/Winter 2018

Shoes by Roker for Richard Malone

Viscose, recycled polyester, elastane

Courtesy Richard Malone

***“We are the problem, and we are the solution.  
Designers are solution-makers. We can do  
this together.”***

— Phoebe English

In the face of climate emergency, Phoebe English repurposed her entire business. By 2012, she had turned her London shows into eye-opening demonstrations of her strategies to eliminate waste and harmful chemicals, promote localism and ‘wage war on plastic in our studio’. Phoebe’s advocacy is based on openly sharing knowledge with her customers, fellow designers and on climate-action platforms. She overlooks no detail – down to the transparent wording of her labels. She believes that ‘in our businesses, we all need to change what’s in our power. The eyes of history are watching us.’

1/ *Knot Tie tulle dress*, Autumn/Winter 2019  
Reclaimed cotton, virgin polyester

2/ *Disclaimers*, Autumn/Winter 2023  
Paper

Courtesy Phoebe English

***“When did it become the norm to own five of everything, and throw them away? When did we stop seeing clothes as precious objects? We reproduce everyday pieces, like the denim found in your dad’s wardrobe – except we hand-weave them in our east London studio from scratch.”***

— Faustine Steinmetz

The shredded and rewoven denims that Faustine Steinmetz hand-crafted for her 2015 NEWGEN presentation made a striking statement about slow fashion in the age of clothing waste. She meticulously cut down old jeans to make new yarn, reweaving it – without electricity – on a purpose-built loom. Pamphlets described the lengthy processes devoted to innovating textures, hand-dyeing and embroidery. ‘All of Faustine’s pieces are hand-made in the UK in accordance with her belief in craftsmanship over trend.’ A French graduate of the Central Saint Martins masters course, Faustine has now returned to Europe, where she develops haute couture pieces for luxury fashion houses.

*1/ Yarn Painted jacket and jeans, Spring/Summer 2015*  
Upcycled cotton

*2/ Woodgrain jacket and jeans, Autumn/Winter 2014*

Upcycled cotton, upcycled polyester

3/ *Felted denim skirt*, Autumn/Winter 2015

Wool, upcycled cotton

4/ *Polaroids*, 2012-2016

Printed media on paper

5/ *Invite*, Autumn/Winter 2015

Graphic design by Sophie Demay for Faustine Steinmetz

Paper

6/ *Press Release*, Autumn/Winter 2015

Graphic design by Sophie Demay for Faustine Steinmetz

Paper

7/ *Samples*, 2012-2016

Mixed materials

8/ *Yarn & Tools*, 2012-2016

Mixed materials

Courtesy Faustine Steinmetz and Michael Hawkins

***“In the face of global crises, politically, environmentally, there are fewer spaces to have a voice. Rather than standing on the outside complaining, we can shout from the inside and create actual change. We can all do better.”***

— Leo Carlton

Leo Carlton’s continuous experimentation imagines how the future might look. They use Virtual Reality and gaming software to sculpt, animate and then 3D print headwear and accessories. The material used to print the hard components of these looks is produced from plant starch, and after use can either be ground down and reused, or – like the hemp cords – composted. Describing their process as ‘a customisable experience to be an avatar in reality’, they mix the virtual and the real, the magical with the political. Working from a studio in the countryside and a laptop that follows them everywhere, they say: ‘I have always been inspired by the fearless dressers in London, I always take response and courage from these spaces which are mostly all queer spaces and people I’m lucky to know. This energy feeds me to be fearlessly myself.’

1/ *Creature* ensemble, Spring/Summer 2023  
PLA fermented plant starch, hemp

2/ *Forager* ensemble, Spring/Summer 2023  
PLA fermented plant starch, hemp, linen  
Linen items knitted by Freyja Newsome for Leo Carlton

3/ *Virtual Studio*, 2023  
Film made with Luca Asta  
Animation made with Pr3foetus productions  
5 minutes 7 seconds

Courtesy Leo Carlton